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FEB. 1

VOGUE

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75 GREAT LOOKS

READY ACROSS THE COUNTRY

AMERICANA FASHION ISSUE



® EMBA MINK BREEDERS ASSOCIATION American mink—world's finest Virginia Thoren-Rice

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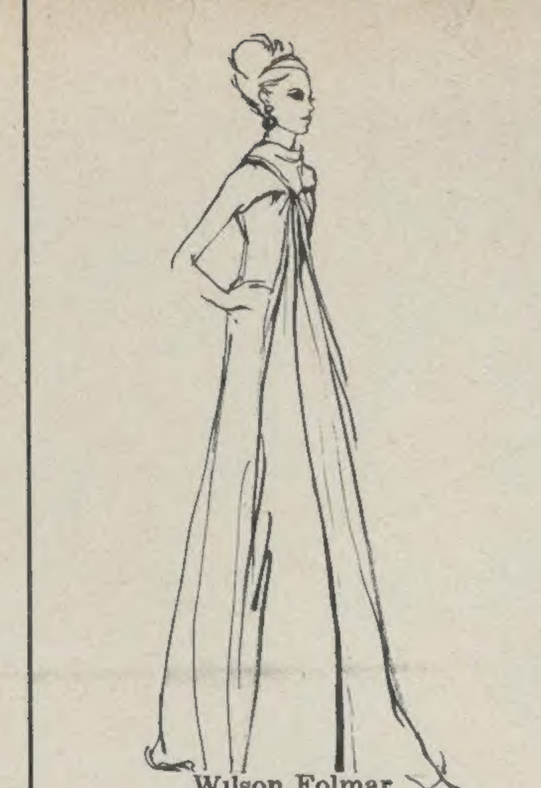
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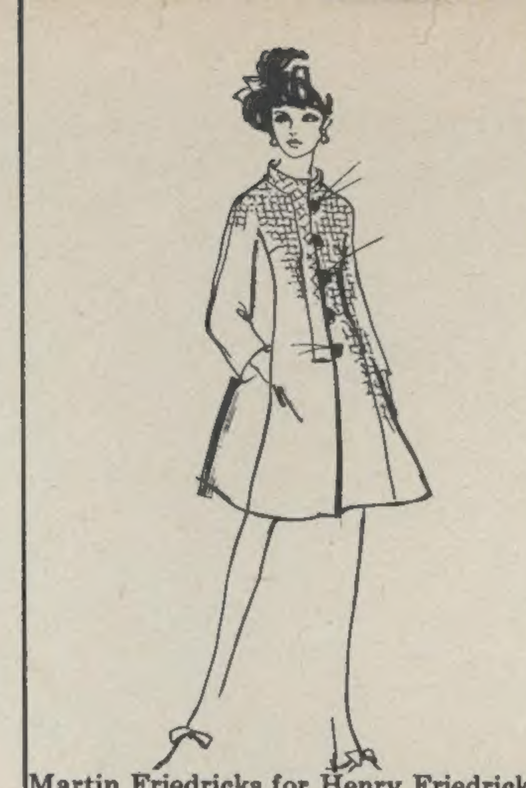
Philippe Bodinat for Laurence Gross



Ole Borden for Rembrandt



Wilson Folmar



Martin Friedricks for Henry Friedricks



Victor Joris for Cuddlecoat

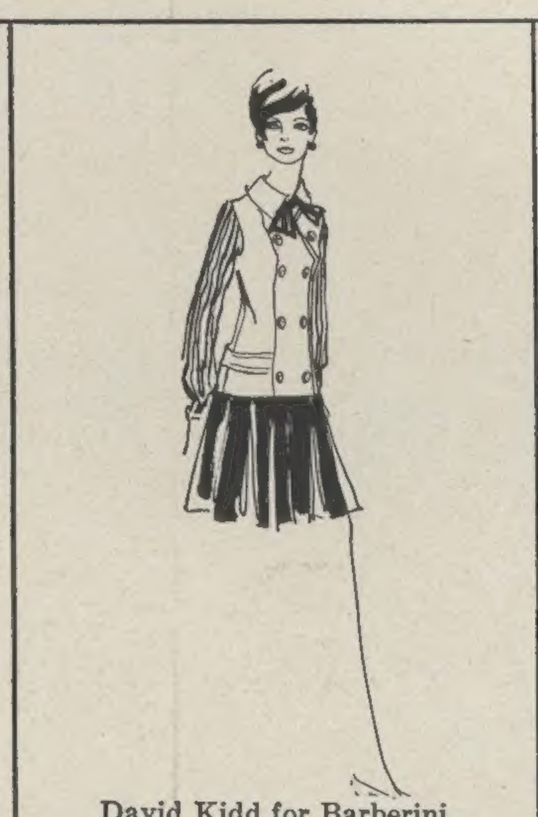
15 Americans line up for Miss Bergdorf. What makes the best young talents in America run for their designing pads?

None other than that fabulous all-American creature who runs on not-so-standard time, our own Miss B. And what have these 15 gifted Americans done just for her? Nothing less than a super, streamlined collection that belongs to no other girl in the whole fashion world. All you see here and more, more. On Floor Five. Now. BERGDORF GOODMAN

ON THE PLAZA • NEW YORK 5TH AVENUE AT 58TH STREET



Kasper for Joan Leslie



David Kidd for Barberini



John Mullen for Arkay



Alan Philips for Gino Charles



Shannon Rodgers
for Jerry Silverman

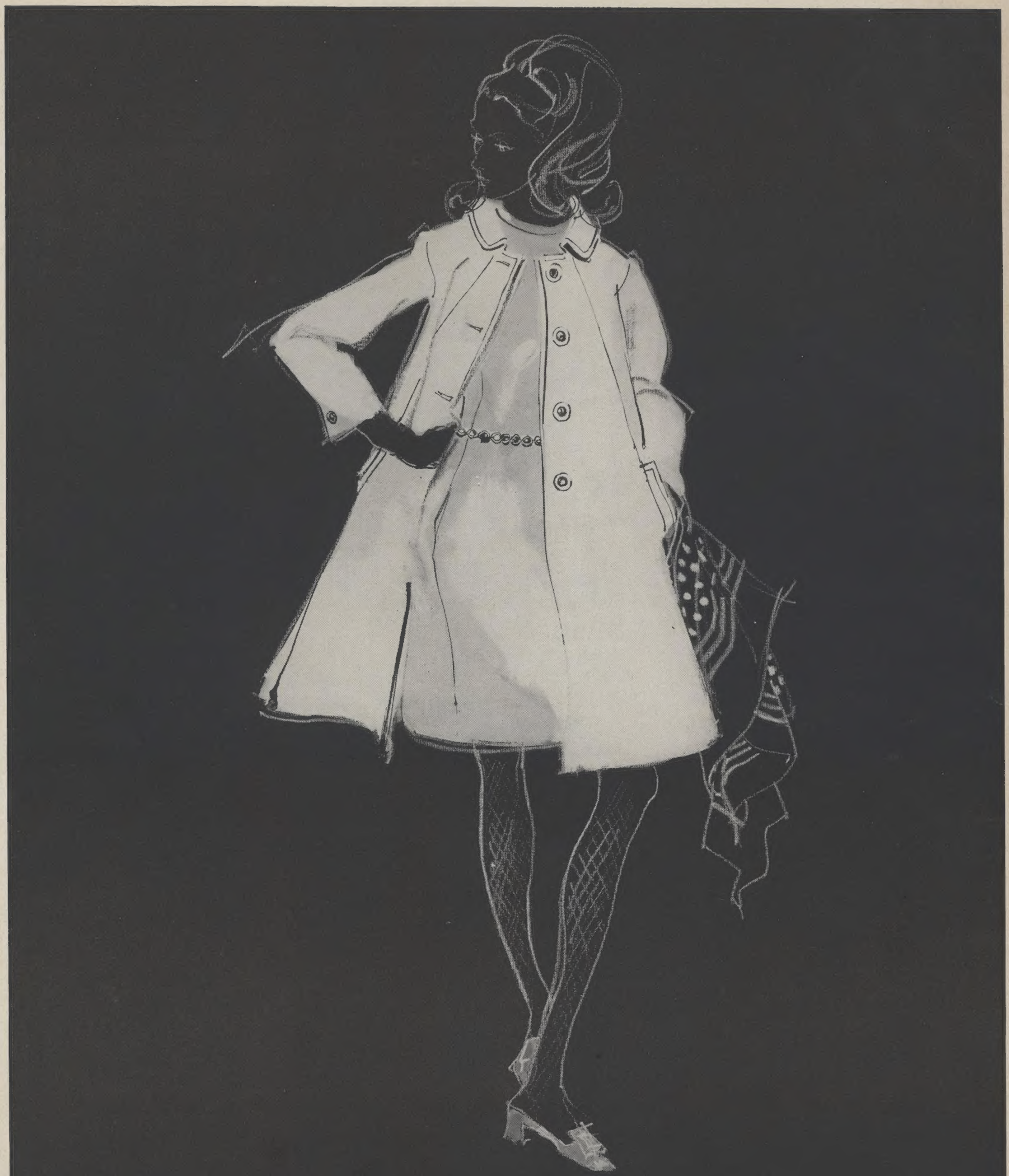
Gunther Ruecker for Ginala

Pat Sandler for Highlight

Elinor Simmons for Malcol

Don Simonelli for Modelia

Philippe Tournaye for Modelia



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FEBRUARY 1, 1967

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN NEW ZEALAND

I.S.V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director



PENN

COVER: One of the most glorious evening looks in America—a dress with a bodice that's nothing but a small beautiful crush of bright jewelled flowers and fringe above a great swoop of navy silk chiffon to the floor. (More about this look, on page 120.) Sparkling on the mouth—a glowing-ember colour called CopperFrost, one in a new series of lipsticks, the Fiery Frostlings, by Revlon. Dress by George Halley. Earrings by Schreiner. All: Bonwit Teller. Dress, also at Nan Duskin; Neiman-Marcus; I. Magnin.

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The first full-length fragrance. Perfumes and silkens your skin from head to toe.

Cherished as one of the world's seven great fragrances. Created by Revlon.



Chuck Howard makes an emphatic statement for Townley. This raincoat in a shock of stripes of Fortrel polyester and cotton by

Galey & Lord

Burlington

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KENNETH PAUL BLOCK



This Spring
As Bonwit Sees It:
is the shapely
Small-boned coat
in navy and
white Anglo wool
ensembled with
a white silk
crepe dress.
By Bill Blass
For Maurice Rentner,
555.00
Designer Salon

BONWIT TELLER

New York Manhasset Philadelphia Chicago Cleveland Boston Palm Beach

"Just show me the Jerry Silverman's, please."



Designed by Shannon Rodgers



VERY *Saks Fifth Avenue*

Our dress-suit of sunny orange-red wool gabardine—a center-pleated unsleeved dress with its jacket lined in white-striped silk, $375.

Suit Collections.

Hats by Emme/Jewelry by Seaman Schepps

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the label to ask for



Something 'Intimate' is going on

In France
and 36 other love-struck
countries.

'Intimate'... cherished as one
of the world's
seven great fragrances.

Intimate Parfum
by Revlon.

KASPER FOR JOAN LESLIE



A DIVISION OF LESLIE FAY, INC.

Neal Barr



The close-up coat. Hinting of fit but never restricting.
The belt helping along too. Just watch: this exclusive new shaping
will be snapped up by fashion's avant before Spring begins.
A firmed-up French wool whipcord is the fabric in
white, coral or butter yellow. $350.
From our Coat Collections on Floor Three.
And we are sorry, but no mail
or phone orders on this.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

You'll never be afraid of losing your

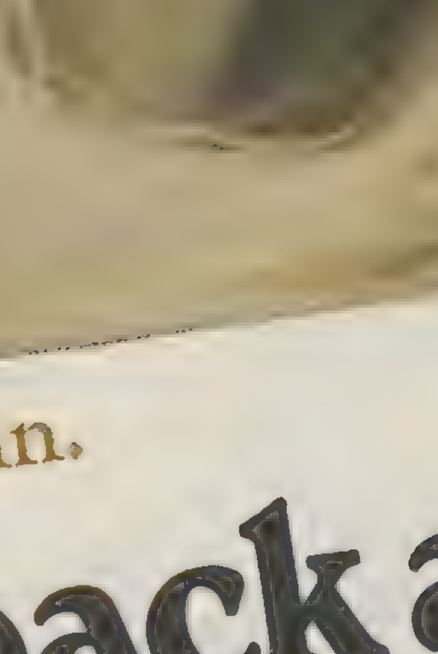
new Revlon 'Stay Blonde'

It's the proteinized Quick-Toning Rinse.
Renews the frail, pale shades shampoos wash away.

special blonde shade again.

brings it back alive!

Eliminates brassiness.
Leaves hair silky-soft.



Now—hold that blonde from touch-up to touch-up. New 'Stay Blonde' revives faded blonde shades—without peroxide. Freshens your color without changing it. Evens streaky color from root to tip, all in one quick rinse. And it's proteinized—so it conditions as it colors (even puts extra holding power in your set.) Use it after every shampoo—bring your special blonde shade back alive!



nat kaplan never does the obvious

Coat and dress of black and white printed silk, about $185.



Ravishment of silk chiffon
sums up the whole drift
of fashion, now—floating
at large from collar
of rhinestones to the same
little band of jeweling
just above the knee.
Marie McCarthy designs it
for Larry Aldrich in
white or navy blue, 275.00
The Salon,
Lord & Taylor, New York

Robert Randall

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

DOUBLE-PLAY STRIPES FOR THE COSTUME OF IMPORTED FRENCH WOOL MESH IN NAVY AND WHITE.

KINNAMAN

IN NEW YORK AT DE PINNA





FASHIONSCOPE 1967 is color and pattern and swinging young elegance. It is our tattersall coat costume from Tiffeau-Busch. Crystal Room, HUDSON'S *Woodward Shops Detroit*

The Art of McCarty: Today's toga. On the way to making modern history, draped and flying over a skinnied-down simple dress. For your next forum, in bone border-to-border with mocha or navy dress. Textured rayon. 6 to 16 sizes. About 45.00

Joske's
Houston

Titche's
Dallas



Justin McCarty

BEAUTY CHECKOUT

February 1

What's the new action at the top of the silhouette? 10 U.S.A. hairdressers tell

Queried ten influential hair gentlemen on their attitude towards the new turn of hair, the livelier hair, the hair seething, however subtly, with a-c-t-i-o-n. Asked them how they dealt with it, what they called it. . . . The words from *Kenneth:* "Long, short, or middling, it's 'natural' hair, not only clean, but clean-*looking*, unteased, with more bend, wave, motion. Women over thirty now want their hair a little younger, a little longer, a little wave at its end—the whole hair shaft falling right from the scalp in one soft, neat wave. And it shouldn't look as if it's just been to the hairdresser." . . . *Hugh Harrison of Bergdorf Goodman* sees a return to head-shaped heads, sees men influencing the new hair action. "The chaps are tired of tortured hairdos; moppy, beatnicky, straggly goings-on; overteased, oversprayed, spongy hair. None of this is feminine. Hair should imply that a man could touch it without disaster striking." . . . *Ara Gallant,* the maestro of the blunt-ended hairpiece, draws no line at any amount of action, even unmitigated curls, ringlets. But for curls he has this qualification. They must be tossable, must not adhere to the head stiffly, must not turn en masse with the head. "This happened with the 1950's pageboy fluff wave. It moved sternly with the head." Ara wants his curls to swing.

Sebou of The House of Revlon specializes, 1967, in "floating movement." To heighten cheekbones, he employs short guiches thicker than what "we call the Spanish guiche. The head should look small in front, hair pulled up high at sides, then go back in an easy fling with some natural-appearing movement at ends. Nothing very sleek, nothing arrangé." . . . *Norbert* describes the action as "roundness . . . with movement." Return to the not-really-curly, the not-really-wavy. To break the wave, Norbert is strongly attached to the use of an electric comb that gives smooth motion to the hair without letting it say "just-been-set." . . . *Pierre Henri of Saks Fifth Avenue* also gets his action with "loose, free waves," keeps lift to the top of head, hair closer to face and eyes, not full, not teased, but *shaped.* "Teased hair, all one length, is too smooth, too rigid. Last year, six heads done one after the other in certain salons looked identical. Everything fell in one direction. . . . Now it should be gleamy hair that looks as though the wind has arranged it." . . .

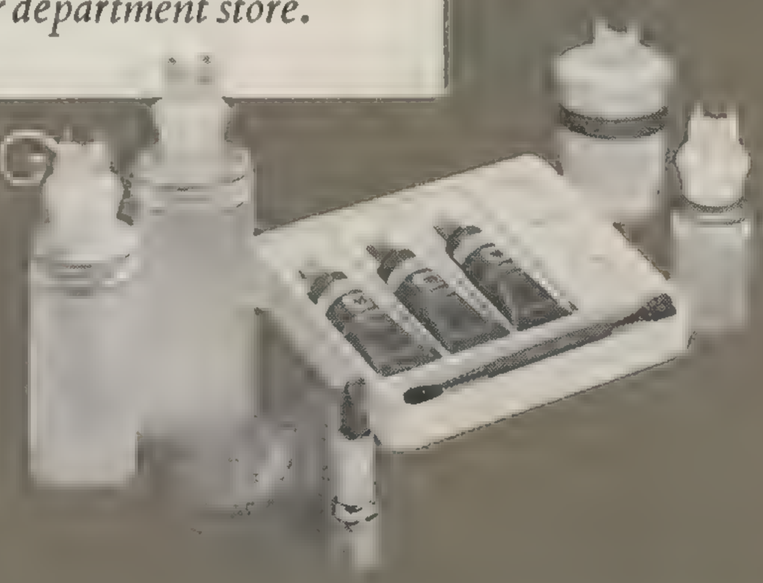
Paul Mitchell of Henri Bendel feels who's-got-the-action owns non-layered hair with short back and swinging sides; short waves down the face, arriving at the top of the cheek below the eyes like a guiche. He sees hats with great crowns and superbly-cut hair that can be pushed up into them without going to pieces. This kind of action with colour: natural on the inside strands, a thin frosting on the outer section so that the overall seems shot by sun. . . . *Bernard Bohlé* prescribes a new-fashioned curl that moves as a woman walks and talks and is done with longer hair, ten inches long or more. His new wig action enables a woman to wear a wig with its hair back without using her own hair to cover the hairline. System: hair strands planted one by one in the same intricate, feathered way a real hairline grows. . . . *Adrian of Charles of the Ritz* advocates new curve and flexibility—but no curly curl. "Just a flurry of Mediterranean air in the hair, a soft, free-form bursting out. A switch from static, harsh lines, sharp angles. The girls have had their kicks. Now they're coming through more feminine, more romantic." . . . *Alfredo of Via Veneto,* maker of the "airlift wig" cited in Jan. 1 Vogue, is for more of everything. More hair—gentle, shoulder-length, and natural-looking. More manageability. More permanents to lend more body. More differently-styled hairpieces for same owner. "You want a different hairpiece for, say, hunting than you do for the opera." . . .



Geminesse, the beauty collection for women who assume cosmetics are created to complete, not compete with their own individuality.

Now there is Geminesse—the new concept of total moisture make-ups, lipsticks and treatments. Discover Geminesse in the finer department store.

GEMINESSE
MAX FACTOR



B Altman & Co

Double drama...
this is It for Spring!
215.00

The belt returns on a dress that's definitely more than just a simple shape. Here, by Teal Traina, in grey wool...with a standup plaid jacket in camel color, beige and grey wool. Misses' sizes. Third floor Designer Shop, Fifth Avenue store.




In a
Geoffrey Beene,
a girl
can get away
with almost
anything.
Besides,
her best friend
just had
a baby boy!

Drop for drop, ounce for ounce,
there is more of what your skin
craves in these startling new
preparations than anything
known to beauty care till now

The 'Ultima' II Collection of Skin-

These preparations can be called an authentic revolution in skin care. Revlon calls them concentrates, because they pack more potency into smaller portions than ever before—and bring maximum results with minimal effort. Each beauty treatment is literally crammed with complexion supplements—the precious natural oils so crucial to a youthful looking skin. Revlon found the way to intensify the do-good things to a point your skin finds irresistible. Every drop goes a long, long way. Used daily, the results you will see, with the use of concentrates, will make you think of other preparations as half-measures. We invite you to peruse the entire collection at leisure—and by all means try them on your own skin—at distinguished stores now.

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The complete collection of 'Ultima' II Skin-Care Concentrates includes these revolutionary new experiences in skin care, conditioning and correcting: Sleep Creme Concentrate • Milky Facial Bath • Clarifying Cleansing Wash • Creamy Cleansing Concentrate • Eye Makeup Remover Concentrate • Lotion Refreshant • Clarifying Tonic • Under Makeup Firming Film • Mineral Masque Concentrate • Face and Throat Oil • Eye Creme Concentrate • Under Makeup Nutrient Creme.



The New 'Ultima' II Skin-Care Concentrates

created by Revlon

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Lean little navy and white coat
of a marvelous two-faced
cotton twill, precisely tailored
by Monte-Sano & Pruzan.



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owned and operated by the Hutzler family for more than a century

To carry off beautifully...

Chanel Nº 5 Spray Perfume and Spray Cologne



Spray Perfume and Cologne.
Each 6.00. Refills 4.00.

CHANEL

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"When I can't bear feeling
bundled up a minute longer,
I know it's Spring.
I know that navy,
contrasted with chamois
to polish up
silk-and-worsted, is Spring.
I know too,
that traditional tailoring
with contemporary freshness,
is Spring."

Anne Fogarty

Left: Coat ensemble, $145.* Top right: Suit, $110.* Bottom right: Dress, $70.*.
All in silk worsted of chamois color with navy. Sizes 4 to 14.
At stores listed on page 213. Anne Fogarty, Inc., 550 Seventh Avenue, New York.
*SLIGHTLY HIGHER IN THE WEST



This is the beginning of a beautiful makeup.



'Moon Drops' Under Makeup Moisture Film by Revlon

Now with one silkening sweep, a new 'undercosmetic' changes the way your makeup goes on, stays on (and stays fresh far longer than any makeup has a right to.) This silky, colorless liquid smooths, evens, readies your skin for makeup. Anything—liquid, cream or cake—slips on with perfect one-ness. (Meanwhile, in the skin, a moist, lovely change in the weather!)

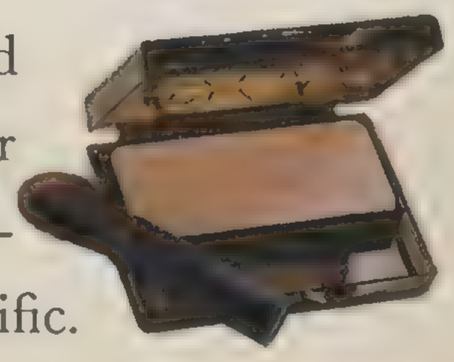


This is the end.



'Blush-on' by Revlon

Revlon created it first. Pace-setters pounced on it fast. Now no woman we know would face the day without it. The sheerest breath of fresh, young color you fluff on all over your face (cheeks, chin, every place)—with its own lush brush. Suddenly, your complexion comes alive with the look of 'instant health'. Untense, untired, untwined. Terrific.

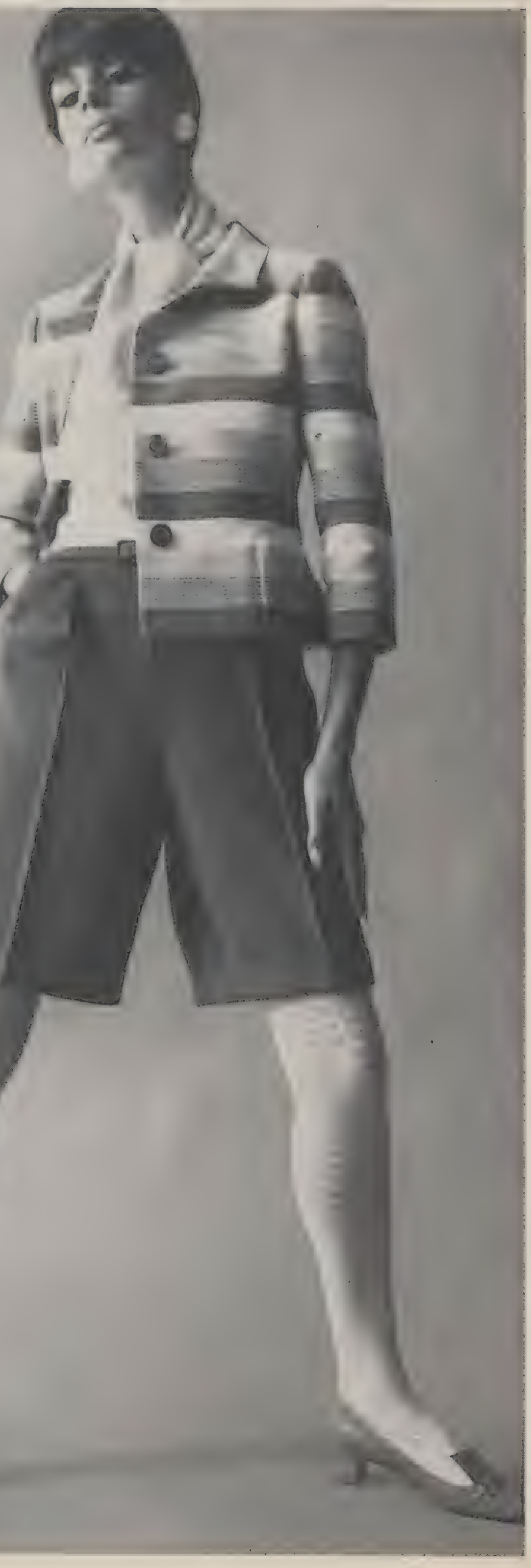


TRAILBLAZER

Blaze a fashion trail in this crisp, cuffed Chester Weinberg innovation . . . newest version of the pant suit. Grey wool flannel, springtime light, in a new feminine length. Jacket is firm-woven cotton, silk lined . . . a jaunty topping for the white silk crepe shell and ascot scarf. $225. Specialty Shop.

The Halle Bros. Co.

Cleveland Akron Erie

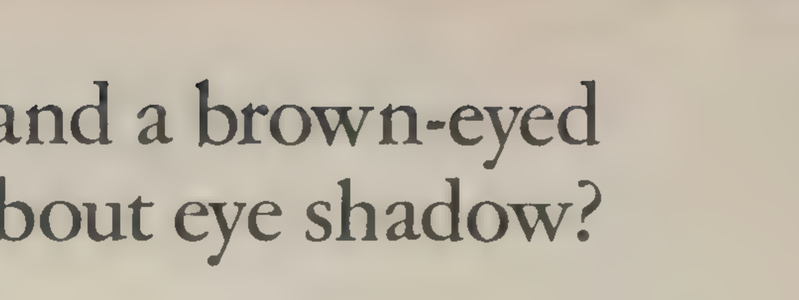




Little lady with big ideas.

Adele Simpson

Q: Should a brown-eyed blonde and a brown-eyed brunette ever see eye to eye about eye shadow?



'Color & Contour' Kit

A: Clairol says no. Because blondes need light clear colors...brunettes need smokey muted colors. Only Clairol gets so terribly personal about eye shadow and color-schemes it to your eyes and your hair.

No more hit or miss colors for you — ever again. Clairol custom-blends eye shadows so perfectly, personally right for you, you won't believe your eyes. There are special clear tones for delicate blondes, muted colors for smoldering brunettes and softly fragile tints for the drama of redheads. The result? Predictably-perfect shades.

And they're neatly pressed into kits for every hair/eye color combination imaginable. In each kit: two personalized fashion shades, and two shapers (a highlighter and a contour color). Plus a nifty new taper-tipped applicator. Think of it! A 'Color and Contour' Kit and all this personal attention for only $2.00.



Clairol® Cosmetics

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The Shape

The shape of fashion Americana as
Geoffrey Beene sees it! In a clean graphite
wool plaid gabardine with strict little
padre collar, it typifies the architectural
way his collection takes shape for
Spring in our Green Room, Third Floor

BLOOMINGDALE'S • LEXINGTON at 59th, NEW YORK, N. Y. 10022



Adele Simpson's
new shape
of wool gabardine...
high spare, low flare
to take along on an
American Airlines Astrojet
holiday. White with
navy silk faille.
8 to 14. 145.00

Jacobson's
Michigan



Finally!

Fool-the-eye lashes that don't look phony, don't cost a fortune-and anyone can put them on without batting an eye!

Let's face it—for sheer glamor, nothing beats an extra helping of lashes. But if you've balked at the bother or shied away from the showiness, we can't blame you. Till now! Everything's changed since Revlon invented a truly mistake-proof kind—'Private Eyelashes'. Made of silky real hair, they're pre-shaped, pre-feathered, pre-trimmed. Ridiculously easy to apply! These are the foolproof little frauds that made eyes what they are today. The whoppers. The stoppers. The whole big, beautiful point of your face.

'Private Eyelashes' come in three wavelengths. DEMI-LASHES: if you're a beginner at lash-ery, try these for openers. Little 'jiffy lashes' (just half an eyelength) that slip on from center of lid to fill in your outer lashes, where they do the sweepingest good. So natural, you'd swear you were born with them. So easy, you'll become an instant pro! Also NATURAL-FULL LASHES: the street-length version. And ULTRA-FULL: the triple-thick thrillers for the lady who wants to leave them gasping.



'Private Eyelashes' come complete with glue and 'how-to' in a compact case.
In 3 super-natural shades: Soft Brown, True Brown, Soft Black.



FLIGHT GEAR . . . high-flying pink-and-white or yellow-and-white wool gabardine pantsuit by GINALA from the jm pantsuitique, 125.00, on board an AMERICAN AIRLINES ASTROJET.

JOSEPH MAGNIN california and nevada



HAT BY EMME

CISA (cheés-â) *n.* Italian: the most *favolosa* female designer extant! *adj.* the world's smartest fashions for the world's greatest women—available to the American market only via her man: Imports International Inc., 1410 Broadway, New York. Shown: The Cisa 400 Coat, available at America's poshest stores.





ESTÉE LAUDER'S NEWEST WATER-COLOR BEAUTY GIVES YOU A SPRINGTIME GLOW-FOR-ALL-SEASONS

You might call it a miracle. We call it great beauty thinking. With this new Water-Color approach to make-up, Estée Lauder practically puts "Spring" in the palm of your hand. Its precious droplets of light-as-air liquid flow on like artists' water colors to give you—all year long —the glow, the bloom, the young sparkle that happens to every woman, come Spring. Film on a fingertipful of new Tender Make-up Tint and watch your complexion smooth out into clear, flawless serenity. Stroke Liquid Glow Tint on your cheeks and see the sunniness glow up. Brush on Liquid Shadow Tint for the most beautiful wide-open eyes. Estée Lauder designed these soft washes of color for a real-life blend that's natural as sunlight, fresh air and running water. Try this trio of Water-Color tintings for a year-round look of fresh Spring beauty.

Estée Lauder

©1967 ESTÉE LAUDER, INC. PHOTOGRAPH: SKREBNESKI

jr. Sophisticates
AT FINE STORES



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Bird in the hand

the chic catch of the season.

Koret's perfect little ostrich envelope

swings through spring in great

new fashion colors. 70.00

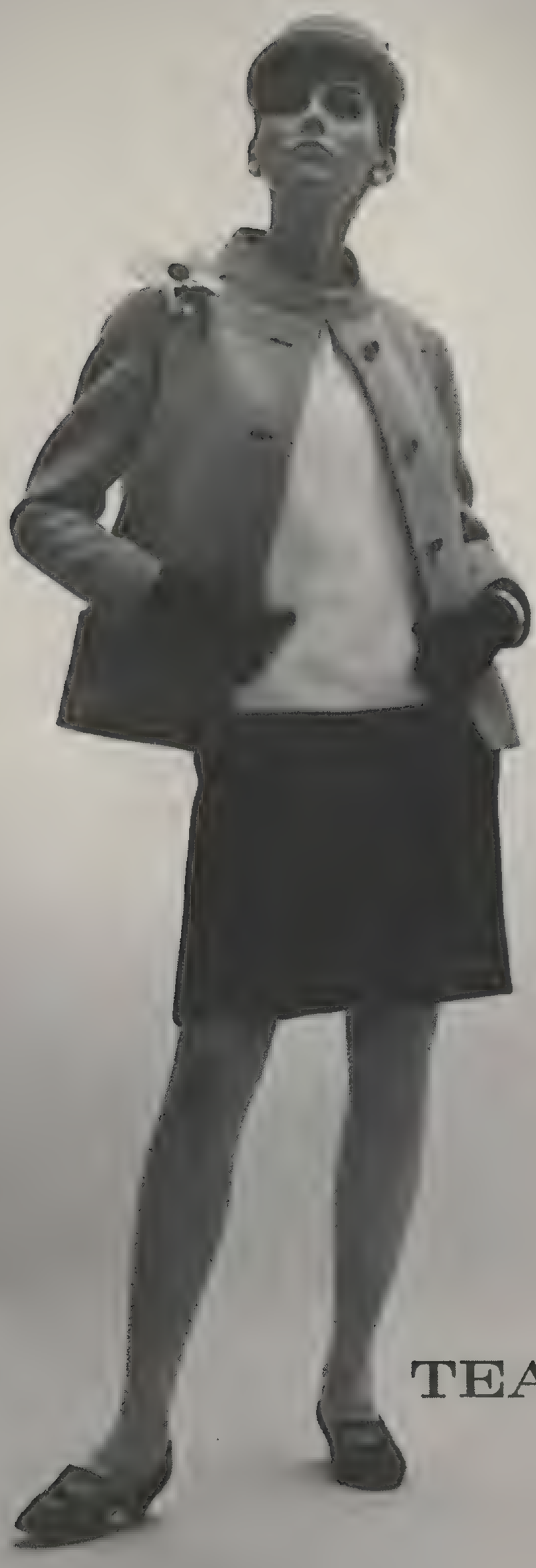


KORET

stone
yellow
black
white
orange
shocking pink

Mail orders to Dallas
Add 70¢ postage
Shown actual size

brown, langefeld, clark



TEAL TRAINA

sincerely
GIDDING
Jenny
CINCINNATI · DAYTON

yellow jacketed wool costume; white, silk crepe blouse above navy skirt



For other fine stores see page 224

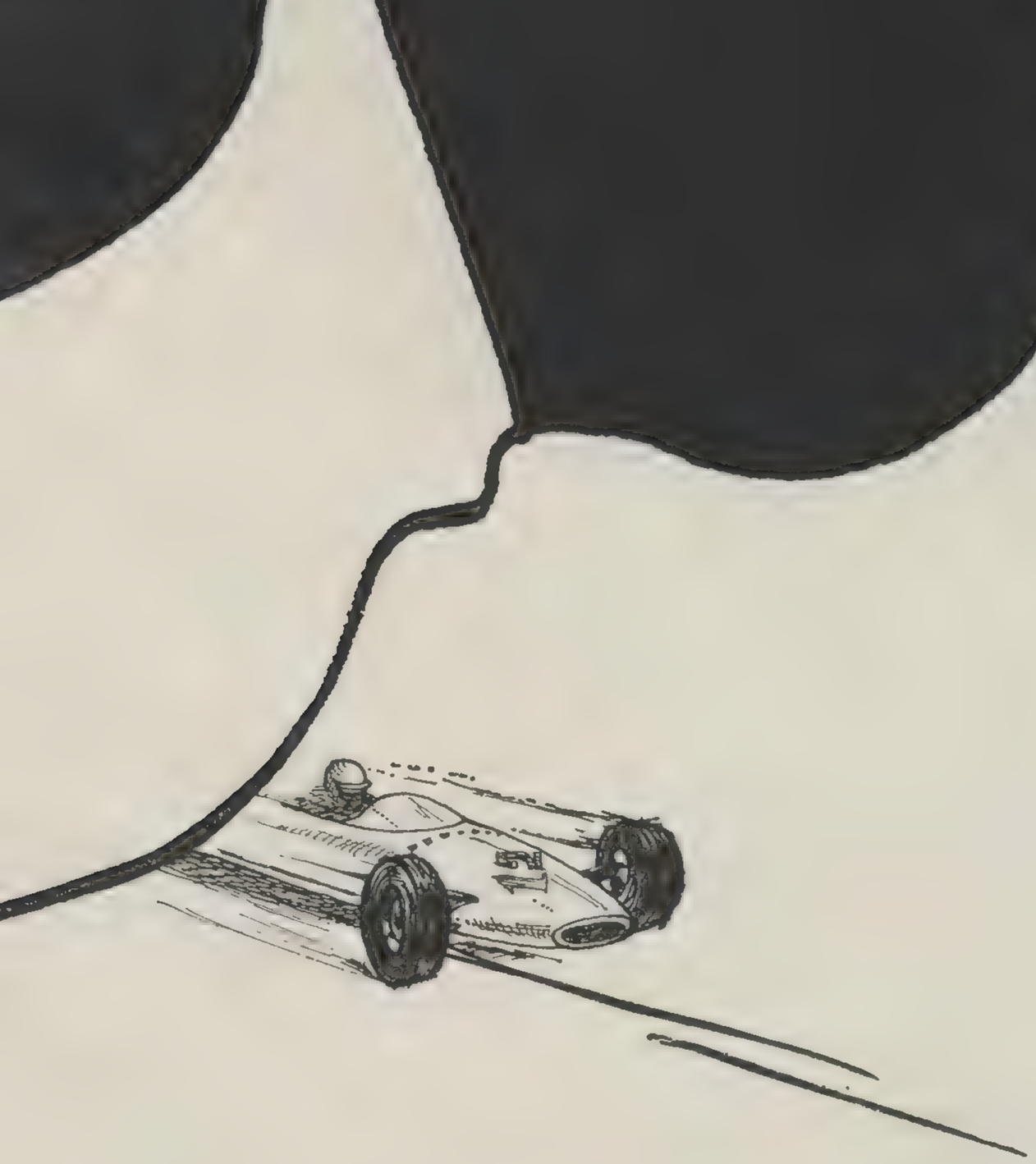
PORTER

METRO-GOLDWYN-MAYER
Presents
The JOHN FRANKENHEIMER FILM
In CINERAMA

Grand Prix
CINERAMA®

Starring
JAMES GARNER
EVA MARIE SAINT
YVES MONTAND
TOSHIRO MIFUNE
BRIAN BEDFORD
JESSICA WALTER
ANTONIO SABATO
And introducing
FRANCOISE HARDY

A DOUGLAS & LEWIS PRODUCTION
Screen Story and Screenplay by
ROBERT ALAN AURTHUR
Directed by
JOHN FRANKENHEIMER
Produced by
EDWARD LEWIS
Music by
MAURICE JARRE
In SUPER PANAVISION®
and METROCOLOR



HERE COME THE WINNERS: *Manhasset Casuals* *MGM Goodyear Tires*

Grand Prix

CINERAMA®

Collection The Winners: Manhasset Casuals MGM Goodyear Tires

The Gran Premio de Mexico—last of the series of nine international races. The color, the tension, the exhilaration caught by the camera for MGM's "GRAND PRIX" presented in Cinerama. The world Grand Prix champion Jack Brabham rides on GOODYEAR BLUE STREAK* racing tires. The decorative bystanders are wearing:

MANHASSET CASUALS, reading left to right. ACTIONWEAR® fashions *for people who move:* blue and white scallop print top with red and white border worn with white pants of double-knit stretch Blue "C"® nylon. Each $15. Red, white and blue diamond and stripe print top with blue pants of Blue "C"® nylon Ban-Lon. Each $15. Red and white chevron stripe top with white rayon-stretch Blue "C"® nylon pants. Each $15. All tops of Blue "C"® nylon Ban-Lon. All prices slightly higher in the West.

*BLUE STREAK—T.M. The Goodyear Tire & Rubber Co., Akron, Ohio


BRABHAM
14
5
GOODYEAR
LLANTA

Grand Prix
CINERAMA®

Collection The Winners: Manhasset Casuals MGM Goodyear Tires

Pit-stop! The meticulous Honda crew caught in action by the still camera here —by the motion picture MGM's "GRAND PRIX", presented in Cinerama...as Ronnie Bucknum tests Ritchie Ginther's #12 car. BLUE STREAK* racing tires by GOODYEAR. In the cheering circle:

MANHASSET CASUALS, wearing left to right. All fashions WEAR-DATED** ACRILAN® acrylic. Double knit pants suit in Harbour Blue $40; lemon and Harbour Blue jersey turtleneck top $11 with Harbour Blue knit pants $14. Zig-Zag knit dress, turquoise and yellow $19. All prices slightly higher in the West.

*BLUE STREAK—T.M. The Goodyear Tire & Rubber Co., Akron, Ohio. All shoes by Capezio

**These garments are guaranteed for 1 year's normal wear, refund or replacement by Monsanto Textiles Division.


21
22
2
D/YEAR



Grand Prix

CINERAMA®

Collection The Winners: Manhasset Casuals MGM Goodyear Tires

After the race—a smooth, safe ride (on those DOUBLE EAGLE* "No Man Around" GOODYEAR tires with LifeGuard Safety Spares) to picturesque San Angel Inn just outside Mexico City. The Grand Prix circuit is famous for its international social scenes—an integral part of MGM's "GRAND PRIX" presented in Cinerama. And what does a girl on the fashion race-track wear?

MANHASSET CASUALS, reading left to right. Black and white double-knit stretch Blue "C"® nylon pants $19 with texturized Blue nylon top "C"® $15. White floral print on yellow double-knit acetate $14 with yellow pants of Blue "C"® nylon Ban-Lon. Black and white checkerboard dress of Acrilan $19.

*DOUBLE EAGLE—T.M. The Goodyear Tire & Rubber Co., Akron, Ohio

THE Grand Prix CINERAMA®
COLLECTION
available at
the following fine stores
New York,
NewYork STERN BROS.—AllBranches
Amarillo, Texas.....BLACKBURN'S
Arcadia, California.....HINSHAW'S
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Maryland....STEWART & COMPANY
Barrington, Rhode Island.....FLO'S
Birmingham,
Alabama.LOVEMAN, JOSEPH & LOEB
Brookline,
Massachusetts.COUNTRY CLOTHES
Buffalo,
New York..THE WM. HENGERER CO.
Chicago, Ill...CARSON PIRIE SCOTT
Cleveland,
Ohio.....THE HALLE BROS. CO.
Dallas, Texas.....SANGER-HARRIS
Denver,
Colorado.....DENVER DRY GOODS
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Fresno, California.....RODDER'S
Honolulu, Hawaii...LIBERTY HOUSE
Houston, Texas.....JOSKE'S
Hyannis,
Massachusetts.....HASCKELL'S
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Indiana.....L. STRAUSS & CO.
Inglewood,
California.....BOSTON STORE
Jacksonville, Florida..FURCHGOTT'S
Laredo, Texas.....HACHAR'S
Little Rock, Arkansas....GUS BLASS
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Tucson, Arizona.....JACOME'S
Wichita, Kansas.....HENRY'S
Whittier, California.....HINSHAW'S
Worcester,
Massachusetts.....RICHARD HEALY

For ski-time: what's on first



A girdle from waist to ankle, for the slickest shape under ski pants. Snug, supple, made of white power net of Lycra and Du Pont nylon, with a reinforced panel across the front, a smooth stitched edge at the ankle. By Fortuna; about $9 at Arnold Constable.



To wear under active ski-clothes, or a smashing pants turnout after—an all-in-one that starts with lacy straps, ends at the ankles. The brassière, with a touch of wiring and shaping under the cups, a control panel down the front, a quite-low V back. By Armonia of Italy, of pale-blue power net.

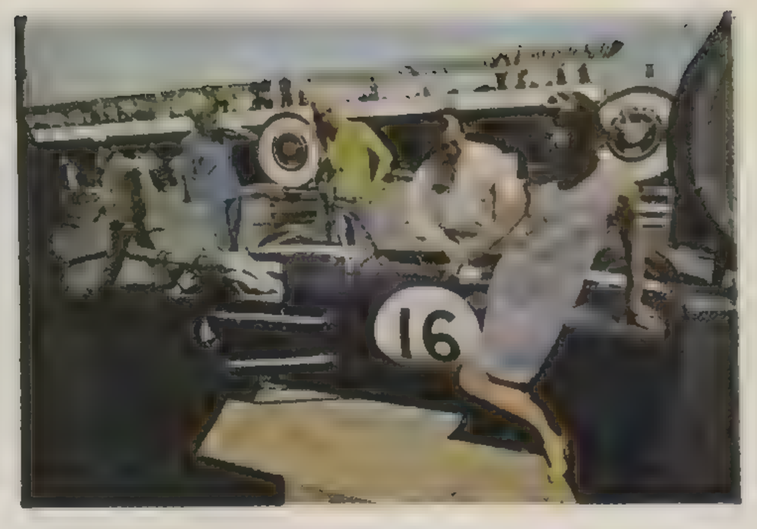


Bright red from waist to ankle—longjohns of French stretch fabric to keep the shape, keep the warmth. This fits firmly with light control, a great start for ski pants, any pants. By Scandale, of Lycra. $13 at Lord & Taylor. Alfredo hairpieces.

PENATI















The Grand Prix Collection
IN CINERAMA®

FASHIONS FOR PEOPLE WHO MOVE

by

MANHASSET CASUALS

on the preceeding pages

in

Actionwear™

Nylon fiber by Monsanto

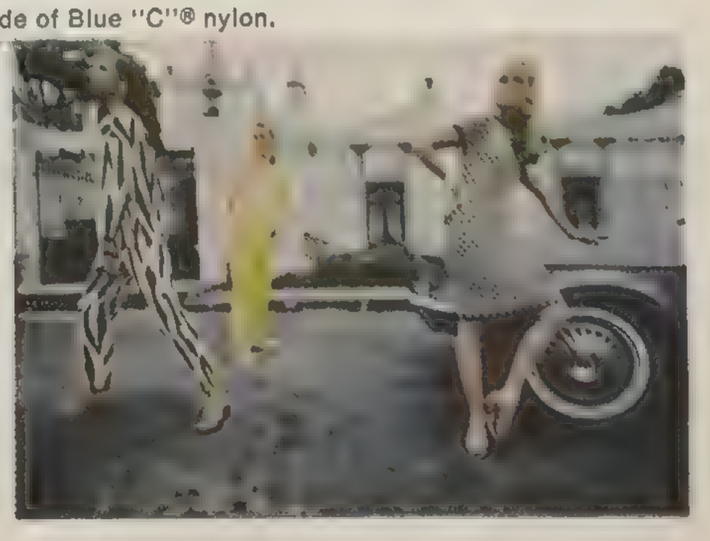
Tested and Approved for People who Move



The Actionwear® fashions shown are made of Blue "C"® nylon.









AA *JET TO THE MET* *via American Airlines...take a Neal-McClintock dress of imported-from-France Chantilly lace with you. After the last aria is sung, trip the light fantastic in it. This dress is made for nonstop fun. Lime, champagne or black. 156.00*

Bullock's downtown

SOUTHERN CALIFORNIA


"La Tenta"
#4239
WOULD YOU BELIEVE YOU COULD
LOOK THIS FABULOUS IN "A TENT"? DESIGNED AND
KNIT IN ITALY. ABOUT $75.00
AT FASHIONABLE STORES, OR WRITE
16 EAST 34 STREET, N. Y.
Francesca for DAMON
PRICES SLIGHTLY HIGHER IN THE WEST

The added pleasure here: Color--glorious shoots of it, licks of it that light up the Bill Blass apartment, the clothes designed by Bill Blass for Maurice Rentner in Liberty of London silks.



Above, from left to right, the smashing clothes at the party: Pukka tunic, transplanted London flowers growing over slick straight rajah pants. Red/blue flowers, a splash-splash print to go with a splash like—an inch of Pinch. A Bill-fold, sleeves like butterfly wings. Liberty's never-before colors at liberty on it. Flower-power, the silky flyaway shape held-to at the throat. Very Limehouse. The Less-Dress, nothing to it but Bill Blass talent and a glitter-thread—and Liberty of London silk geometrics. *Overleaf:* Bill Blass, centered here, Inch of Pinch by Haig & Haig in hand. Left, Liberty print shirt-jacket, over stalky white dress.

Liberty of London, Bill Blass & Friends with Pinch at the party

"an inch of



Pinch, please."

Pinch by Haig & Haig. Blended Scotch Whisky, 86 proof. Imported by Renfield Importers, Ltd., New York.

Bill Blass and Liber



talks Pinch...



ty Prints

All clothes by
Bill Blass for Maurice Rentner
in Liberty of London silks.
At these fine stores:
Bonwit Teller; Julius Garfinckel & Co.;
Montaldo's, all stores; Rich's; Halle Bros.;
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Pretend, for a moment, that this is you in your own private Beechcraft Debonair. It can carry five people and baggage. You go everywhere in it. On your own schedule. Without crowds, tickets, or frustrating traffic. As the miles slip by, you just sit back and thrill to the impressive scenery stretching below you. This grandeur is yours to enjoy again and again. You never get "used to it". And you have discovered the secret of capturing time. Time for places you want to go. Time for things you want to do. Time for people you love. Isn't it time *you* had your own Beechcraft...and the special kind of freedom it gives you?

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20°: Boston

You're wearing Stevens Naked Wool.

Tomorrow it may be 40° in Washington, D.C. Next week 80° in Palm Beach. Laurence Gross covers the fashion climate with a belted shift of Stevens Hockanum® naked wool. Ready to go right now at

Miss Bergdorf of Bergdorf-Goodman. New York. Also at Montaldo's, all stores; Charles Sumner, Boston; Gidding-Jenny, Cincinnati.
J. P. Stevens & Co., Inc., 1460 Broadway, New York 10036



Josef of Montreal sends you forth, via American Airlines, to discover America in a side closing coatdress of white Swiss Shetty rayon. Just one of the grand departure fashions to be discovered in the designer circle. SANGER HARRIS
DALLAS



40°: Washington, D.C.

You're wearing Stevens Naked Wool.

Tomorrow it may be 60° in San Francisco. Next week 20° in Boston. Wilson Folmar designs an Empire-belted dress in Stevens Hockanum® naked wool that keeps up with the cross-country girl. Ready to go right now at **Miss Bergdorf of Bergdorf-Goodman**, New York. Also at Goldwaters, Phoenix; Bramson, Chicago; B. Forman, Rochester.
J. P. Stevens & Co., Inc.,
1460 Broadway, New York 10036

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NEW ENGLAND'S LARGEST STORE

PHOTOGRAPHED AT LONGFELLOW'S WAYSIDE INN GRIST MILL, SUDBURY, MASSACHUSETTS



The timeless look of Adele Simpson's diamond-checked wool costume, 350.00 . . .
In navy and white, from the spring collection, Jordan Marsh Designers' Shop, Boston.



60°: San Francisco

You're wearing Stevens Naked Wool.

Tomorrow it may be 40° in Washington, D.C. Next week 80° in Palm Beach. Make sure you weather the climate change in this bowed high-waisted dress by Shannon Rodgers for Jerry Silverman in Stevens Hockanum® naked wool. Ready to go right now at **Miss Bergdorf of Bergdorf-Goodman**, New York. Also at Rich's, Atlanta; Harold's, Minneapolis; Joseph Horne, Pittsburgh. J. P. Stevens & Co., Inc., 1460 Broadway, New York 10036

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it's **herdmans® linen.** so packable.

the new arnold constable supplies your

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fly **american airlines** in storybook style.

sizes 6 to 16. white striped yellow and

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the hallmark of Irish linen
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80°: Palm Beach

You're wearing Stevens Naked Wool.

Tomorrow it may be 20° in Boston.
Next week 60° in San Francisco.
Gayle Kirkpatrick of Atelier chose
Stevens Hockanum® naked wool for the
Sheik dress that travels everywhere
with the globe trotter. Ready to go
right now at **Miss Bergdorf of
Bergdorf-Goodman**, New York. Also at
G. Fox, Hartford; J. L. Hudson,
Detroit; Famous-Barr, St. Louis.
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OLEG CASSINI does a scenic attraction

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Blue "C" nylon. Previewing at Burdine's,

Florida, where sunshine fashions are born!

miami, ft. lauderdale, west palm beach.

BURDINE'S Sunshine Fashions *number one in the sun*



MR. DINO does a ducky pantsuit
in one of his exclusive signed prints!
Born to be worn in the sun,
from Burdine's, Florida's "sunshine" store;
miami, ft. lauderdale, west palm beach.

BURDINE'S Sunshine Fashions *number one in the sun*



Spray, spray, spray Pantene spray to your hair's content. All you can do is good.

Who's afraid of hair spray, now that Pantene is in the U.S.A.? A favorite in Europe, it now has its own cult here spreading the do-good word. Made here from a unique Swiss formula it does all sorts of deep-conditioning as it holds your hairdo chic and shiny. Brushes right out, leaving your hair soft and touchable. Not a bit of stickiness. Comes in three types for different hair styles. You'll find Hair Spray de Pantene at all the best stores including

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The Kayser 9to5 shift

That could be the best part of your day with this new entertainment from Kayser. It's a witty little lounging voile that looks so marvelous at home—it's a shame to keep it there!

Lounge shift in lined Dacron® polyester and cotton: navy, orange or lime, with white coin dots and its own pom-pom necklace. Petite, small, medium, large, about $10. Also available in junior sizes. Robe to match, about $17.

Kayser-Roth Lingerie, 640 Fifth Avenue, New York, N.Y. 10019.

Also available in Canada.



This shirt for women in buttercup, pink or blue stripes on a cream field. Sizes 8 to 16. $9. Gant for women, New Haven, Connecticut.

We see no reason to complicate a very simple thing.

We've found it's always better if you know what you're doing. So when we started making shirts for women, we established a few ground rules.

The first thing that fell by the wayside was the quaint idea that a shirt bore any resemblance to a blouse. Once we pinpointed the differences, the rest came easy.

We tackled the collar problem straight-away. We knew we didn't want our collar to be wishy-washy so we set it on a neckband. That way it became more distinct. And it certainly looked better.

Next we conquered the wayward sleeve. We put ours right to the wrist and buttoned it fast. So it couldn't possibly creep up. And you could bend your elbow without getting caught up in a lot of fabric.

Then we eliminated any thought of bust darts, going by the theory they were unnecessary if a fabric was cut right to begin with. We were right.



A button down, buttoned down right.

And finally we made a decision regarding the fabric itself. We didn't want anything peekaboo, or prissy or uncomfortable. Not for our shirt anyway. So we turned to simple silks. And simple oxfords. And simple cotton broadcloths.

And that's all there was to it. It was simple really, but good things usually are. If you're looking for a simple shirt, you belong with us.

Gant for women.

If you can change your mind... why can't you change the way you look?

Your Avon Representative
brings the answer.

THE SURE SHADES:
a new approach
to foundations and makeup



Did you ever know you could wear more than one foundation—and still look natural? Avon's made it happen with the SURE SHADES. First, your Avon Representative helps you define your complexion group. You'll be Fair, Medium, or Deep.

Once you are sure of your complexion coloring, you can wear several shades—and you'll always look beautifully natural.

Avon creates makeup to broaden your fashion outlook... glow with a tan... look dramatically pale... look simply beautiful.

Fewer shades... surer shades. Always right... always natural. It's your prerogative to change your mind. Now Avon helps you change your look, too.

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ROCKEFELLER PLAZA, NEW YORK
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Steer clear of nose-dives. Some clothes take off one year, let you down the next. Others are designed to pay dividends season after season, give you high flying fashion for years to come.

The spirit of a Rona. An ensemble you can count on to maintain fashion altitude is this Rona. Dress and coat are superb together, each can go solo as well.

Investment particulars. Slim dress and coat in slim stripes that echo one another, 90% rayon/10% acetate, Black or Navy with White, in sizes 8 to 18, about $65.00 at America's fashionable stores. Or write to Rona, 498 Seventh Avenue, New York, N.Y. 10018 **RONA**

Prices slightly higher west of the Rockies



GO WITH U.S. FASHIONS BY CHESTER WEINBERG...estimated time of arrival: right now. Fresh, forthright designs are welcomed in any latitude in Americana colors, casually shaped fabrics.Right:Bias-plan plaid in Pomezia woven cotton; navy/gold. Sizes 6 to 14. About 125.00. This page: Silk-check tunic over silk crepe; navy/gold/white. Sizes 8 to 14. About 145.00.

ALL FASHIONS SHOWN ARE AVAILABLE ONLY AT THESE FINE STORES... **Lord & Taylor,** New York • **The Denver,** Denver **Joseph Horne Company,** Pittsburgh • **H. & S. Pogue Company,** Cincinnati • **Robinson's,** Southern California • **Sibley, Lindsay & Curr Co.,** Rochester • **Stewart & Co.,** Baltimore • **Stewart Dry Goods Co.,** Louisville • **Stix, Baer & Fuller,** St. Louis

Prices slightly higher on the West Coast.



WELCOME TO THE WORLD OF TRANS WORLD AIRLINES... TWA the fast, fashionable way to go...the convenient way to fly, from San Francisco, across the U.S., over the Atlantic—and all the way to Hong Kong. Going places is fun the TWA way...on so many kinds of jets, famous for friendly service, superb international cuisine. No other airline can do it all for you.

EVERY WOMAN IN AMERICA NEEDS A CONTOUR BRA.

If you think you're the exception, you're mistaken. It doesn't matter if you're a double A, a B only when you inhale, or if you have a bustline like the girl who folds out of the center spread of a certain magazine.

You need a contour bra because it's the only bra that will not go limp or shapeless. And if you think that's not important, then consider this: You can't get any shape from something that's shapeless to begin with.

Now consider this: In-genius™. It's been designed to make you look better. Not bigger, dear. Better. A stretch crescent runs east to west to firm the bust by raising it. A skinny slice of fiberfill rounds the under part of the cup and youthfully rounds the bosom. A V-shaped cup base results in better uplift and better separation. What's more, In-genius™ won't collapse in the washer, discolor in the dryer, or ever discomfort you. We've devoted the last twenty-five years to see that it, and every other bra we make, won't.



Doesn't it make sense that you need a contour bra, especially this one?

In-genius(™) with lace and drip-dry batiste cups, nylon Lycra® spandex side sections. In white, black, or nude-tral. A (32-36), B (32-38), C (32-40). $4.00 D (32-40). $6.00

PETER PAN

Peter Pan Foundations, Inc.
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Pendleton® Classic Coordinates go everywhere but out-of-style...

Magnificent simplicity, lasting vitality, non-stop versatility! These are three of the reasons we believe in pure virgin wool. For go-togetherness as limitless as your imagination, multiply your wardrobe by three: Princess Dress, 25.00, Double Breasted Coat, 50.00, Short Sleeve Suit, 35.00, all available in the three colors shown . . . plus gold, white, navy or black.

For additional information, write Dept. V-71 Pendleton Woolen Mills, Portland, Oregon 97201. © PWM 1967

Country Clothes by Pendleton®

The Wool People

Fabergé lipsticks *are* good enough to eat.

These exquisite confections are not only lovely to look at, wonderful to wear, heaven to kiss — they're pure as pure can be . . . as indulgently solicitous of your lips as Mother Love itself. The rubescent glow in the center is one-and-only *Stained Glass.* Starting at the left in that row, *Graype . . . Porcelain Shell . . . Caramel . . . Bedtime . . . Marron Glacé . . . Rock Candy . . . Mondrian Coral . . . Mocha.* On your right after *Stained Glass, Nude Pink . . . Tigress . . . Mango . . . Lime . . . Chameleon . . . Van Gogh Sunflower . . . Cherry Glacé.*

These delectable *Ovalliptic Colours Extraordinaire* come in two moisture-rich formulas — shimmery satin or sheer sheen, and wouldn't you know they're by that tongue-in-chic artist, the one with The Knack — Fabergé



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HERE'S HOW THE FIRST WOMAN did it

HERE'S HOW THE FIRST Lady does it!

Lady Manhattan® celebrates the return of the Dandy shirt with its lace-frilled ruffles and flourishes. This one, a Dandy with a difference—tattersall-checked 65% Dacron® polyester/35% cotton voile. White with navy, red or black. Sizes 8 to 18. About $11.00. Lady Manhattan gay blade suit with A-line skirt of textured 70% rayon/30% cotton. Navy, yellow, blue, toast, mint. Sizes 8 to 18. About $26.00. Prices slightly higher in the West. At fine stores in the United States and Canada. Lady Manhattan, 1407 Broadway, New York, N.Y. 10018. A division of The Manhattan Shirt Company.

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Isn't it worth a little extra time and money, to give yourself the best of it? That's what you do when you entrust your hair to a *professional* colorist working with *professional* coloring. If you're a do-it-yourself colorist, visit your beauty salon next time. Then look in the mirror!



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Greece has been selected by the American Society of Travel Agents (ASTA) as the site of their convention in October, 1967.

VO-2

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OLYMPIC AIRWAYS

Malta, the Unique

By Virginia Cowles

"The island of Malta is merely a rock of soft sandstone, barely covered with more than three or four feet of earth, which is likewise stony and very unfit to grow corn and other grain." So wrote the Commissioners of the Grand Master of the Knights of the Order of St. John of Jerusalem, in the year 1530. The Knights, driven from the beautiful and fertile island of Rhodes by the Turks, had just been granted Malta by Emperor Charles V.

But the Commissioners were too gloomy. Malta grew fine fruit, the sea was full of fish, and the Knights were rich enough to import the necessary grain. In 1959, when the British Royal Navy ceased to use Malta as its Mediterranean base, pessimists again prophesied that the island was finished. The Maltese had lived off the British Navy for one hundred and fifty years; the population had increased tenfold until 320,000 people were crowded upon the rock which measures seventeen miles by nine. Twenty thousand men were employed in the docks, and the rest of the island lived off the services which a great fleet demanded. With the fleet gone, how would the Maltese survive?

The pessimists had forgotten that Malta is unique. It is not like most Mediterranean islands, poor, peasant-inhabited, offering little but sun, sea, and package-deal development. Malta has a great history, superb buildings, magnificent harbours whose bastions and fortresses rival any that Europe can offer, and a sophisticated, intelligent, skilled community which can provide most of the amenities of the South of France at a quarter of the price.

Having ceased to govern it directly, the British have been first to rediscover Malta. Peers and Members of Parliament, businessmen, and former naval and air force officers are buying houses and flats or keeping their yachts there. Harbour dues in France, Italy, and Greece are rising every year; in the new marina in Malta, yachts can berth free. Lord Camrose and Lord Shawcross, two of the foremost English yachtsmen, now use Malta as their base. For an ocean-going yacht, Tripoli, Tunis, and Sicily are only a night's cruise away; the whole Mediterranean is at the island's doorstep. And most appealing of all, income tax for foreign residents is only two and one half cents on every dollar.

Sir Arthur Vere Harvey has bought an old farm, and Mr. John Page, another Member of Parliament, some old Maltese houses in a little fishing village. Lord Faringdon, a Socialist peer with large properties in England, is converting a mediaeval castle into a house. But development is carefully controlled, and by using the sandstone, which is sawn in blocks from the rock, builders can blend new buildings with old.

Malta is especially good for a family holiday. From May until October the sun shines out of the clearest of blue skies and the sea is transparent. There are few beaches, but along two-thirds of the coast you can bathe from warm flat rocks, snorkel through caves, and dive from natural promontories, some of them a hundred feet high. The Marsa Sports Club, once thronged with British naval officers, still provides tennis, polo, cricket, squash rackets, croquet, and racing. Although fifty thousand tourists visited Malta last year, wages and prices are still low. Excellent tailors make suits of British cloth for less than $50, and women can have dresses made from Italian silk for $20. The Prime Minister's salary is less than $9,000 a year. Judges and top civil servants receive about $6,000. A cook earns $10 to $20 a week, and a maid who will clean the (Continued on page 104)



MIGUEL DORIAN *fashions dot lace over a skinny chemise, pulls the whole idea into a Great Look with a satin bow and double flounce. Black only. Sizes 6 to 14. About $145. At fine stores everywhere.*

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PATTULLO-JO COPELAND *does. The season's synonym for pure fashion is crepe. And crepe created with Avisco® rayon and Avisco acetate promises a luxurious softness, yet falls only as crepe can. The grosgrain ruffle is off center for effect. And the effect is smashing. Julius N. Werk Fabrics calls the crepe "Beaudrape". It's a blend of 53% Avisco rayon and 47% Avisco acetate. In either navy or black. Sizes 8-16. About $200.*

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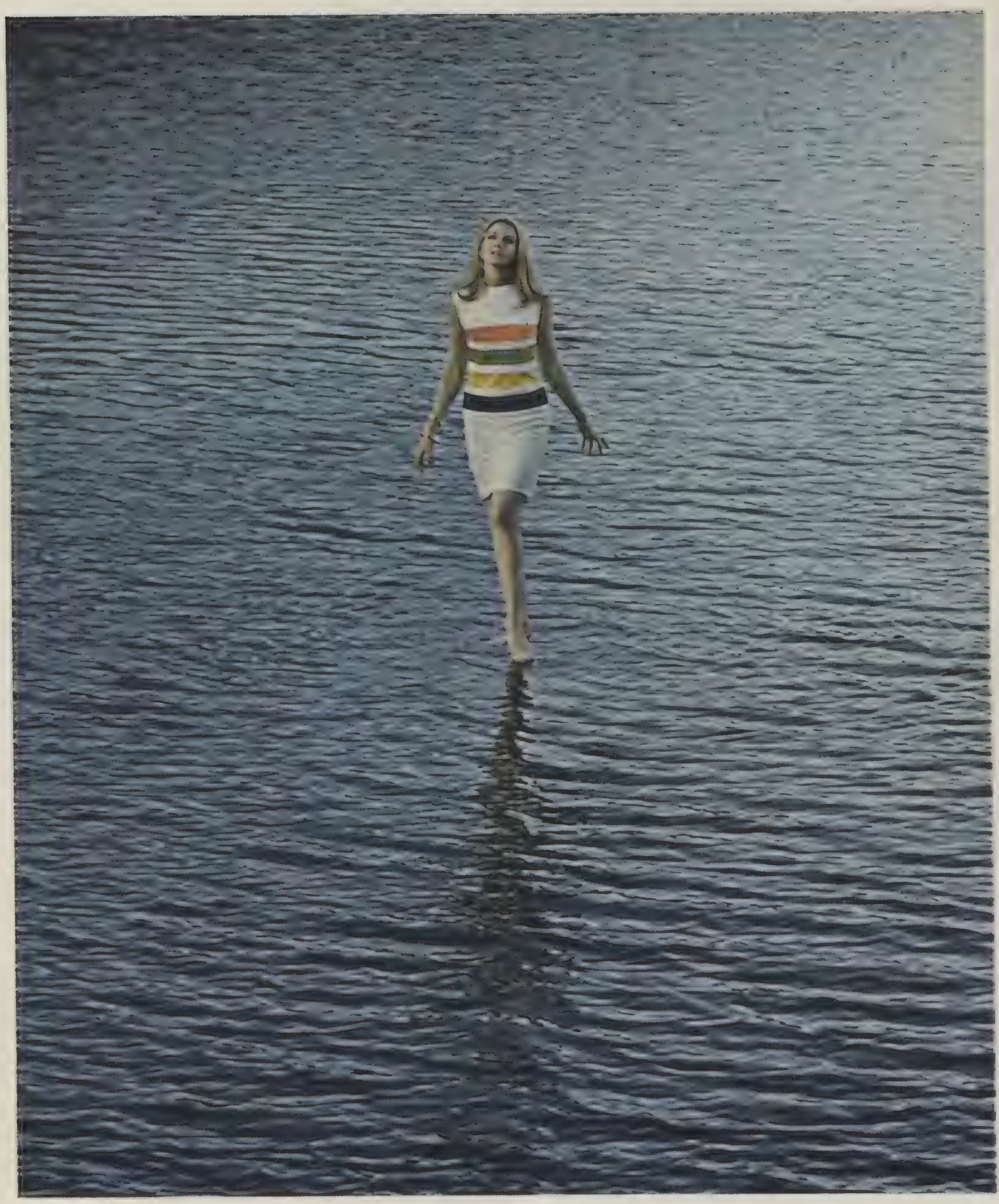
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(It's so pure, it's hypo-allergenic.)

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Give your skin this remarkable moisture bath now!

For delicate, sensitive or allergic skin ALMAY®

Specially priced for the dry skin season!

Save 2.75! Deep Mist Moisture Cream
6 oz. 7.50 value, **only 4.75**



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5½ oz. 2.90 value, **only 1.75**





Save 1.75! Dry Skin Beauty Kit—Bath Oil, Moisture Cream, Cleanser, Cold Cream and Chap Cream. 4.50 value, all 5 **only 2.75**

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Fashion Assurance...

epitomized in four-ply pure silk crepe, underscored by welted seams and a tiny turtle neck. About $90.

mint • pink • gold • black

Bonwit Teller
all stores

Malta

(continued from page 99)

house and wash the clothes, $8 to $11. There are good hotels and restaurants, and in the evening everyone comes out to stroll on the seafront or sit out in the cafés on the pavements.

Living in a flat on the fashionable seafront of Sliema, a suburb of the capital Valletta, we did not feel like tourists. Malta has a life of its own and encourages people to share it. As an independent member of the British Commonwealth, Malta, like Canada, has a Governor General. Visitors to San Anton, the beautiful mediaeval palace which was built by a Grand Master, still bow and curtsey to Sir Maurice and Lady Dorman, who represent the Queen of England. With three attractive daughters and a son, John, who works in New York for the Chase Manhattan Bank but takes his holidays with his parents, they fill their house with young people. John has dived from one of the highest rocks on the island, seventy feet above the sea.

At San Anton you dine in the great gallery at a table which holds sixty people and is flanked by pictures of kings, queens, and grand masters. Before and after dinner, you sit in the beautiful floodlit gardens under some of the island's few giant trees.

But Malta has its own aristocracy. The island was first settled by the Phoenicians before Christ, and there is Phoenician blood in its people and Phoenician roots to the Maltese language. Then came the Greeks, Romans, and Arabs. It was in Roman days that St. Paul was shipwrecked there, and his statue still stands at the entrance to St. Paul's Bay. The Normans recaptured Malta from the Arabs, and from the twelfth to the fifteenth centuries younger sons of the principal families in Sicily and Aragon settled there. By the time the Knights of St. John came, these families were an established nobility; and when, in 1565, Süleyman the Magnificent sent an armada against Malta, the Maltese people, led by the Iguanez, Manduca, and Sciberras families and other nobles, fought valiantly alongside the flower of Europe's chivalry and repulsed the Turk in one of the greatest sieges of all time.

Today these families are still the chief landowners. They live in splendid sixteenth-century houses in the old capital of Mdina or in Roman-style villas with lovely walled gardens. As an acre of land with building permission can fetch $30,000 and an old four-roomed farmhouse, $10,000, they are making a lot of money. The pillared, Attic Dragonara Palace on a point surrounded by the sea, perhaps the most beautiful casino in the whole Mediterranean, belonged to the Marquess of Scicluna, who now lives in a modern house close-by.

Of course Malta has its problems. The run-down of the dockyards caused unemployment, and the birth rate is high. The docker's union, which forms the core of the Maltese Labour Party under the leadership of Dominic Mintoff, constantly threatens to break with Britain and the West, and invite the Russians or their satellites the Egyptians into the island. But Mr. Mintoff, who married Moira de Vere Bentinck, a distant relation of the Duke of Portland, is a highly successful architect, reputed to have made a fortune from the present boom. He is too intelligent a man to hazard the island's prosperity, and in any case the influence of the Roman Catholic Church under eighty-year-old Archbishop Gonzi is so strong that it is most unlikely that the threat would ever materialize.

Politically Malta is more stable than most of its neighbours. The population explosion is being absorbed by emigration, mainly to Australia, where there are now probably as many Maltese as in the island. Malta is too busy to be a Shangri-La, but as the coasts of North Africa are developed, it may well become the hub of the Mediterranean.

Givenchy's Leg Colour and all of his other cosmetic originals are available at these leading fashion stores:

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Chicago, Ill. .....Chas. A. Stevens & Co.
Cincinnati, Ohio .....Gidding-Jenny
Cleveland, Ohio .....Bonwit Teller
Cleveland, Ohio..The Halle Brothers Co.
Columbia, S. C...The James L. Tapp Co.
Dayton, Ohio .....Gidding-Jenny
Decatur, Ill. .....H. Post & Sons
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New York, N.Y. .....Bloomingdale's
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New York, N.Y. .....Henri Bendel
New York, N.Y. .....Lord & Taylor
Oakbrook, Ill. .....Bonwit Teller
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In Acapulco and in Palm Beach, the clued-in group has the word about the newest Givenchy original—creamy, smear-proof Leg Colour that looks like pastel stockings.

It's also going on (under stockings) in L.A., Chicago, New York and Paris.

Conservatives dig the Nude and Sun Beige shades we make for timid types. (There's even a wild rumor that we sold a jar in Boston.)

This is what's happening in Givenchy Cosmetics: fresh, off-beat, *needed* ideas. Exclusive, effective, now-fashioned products that match the tempo of today.

We don't believe, for example, in the old idea of different products for "dry, normal and oily skins." We make *one* jet-swift cleansing cream, *one* laboratory-balanced skin lotion, *one* come alive face wash to use with a brush and (horrors!) tap water. Properly routined, they do a cleansing, stimulating, ready-for-action job on *all* skins.

Givenchy also runs to things like the world's most delicate Liquid Make-Up... un-homogenized and 100 percent water-free. Stir and use. And all you get is a complexion like your long-gone baby skin. We go in for a fabulous Liquid Masque so sheer that Cartier's delivery boy won't know you're wearing it—for squalene-loaded Night Liquid in vials pre-measured for foolproof application—for a Moisturizer so effective you use it by the drop, and we supply the dropper.

But even in the most passionate prose we can't show you how you'll look when you slip into a Givenchy face (or a Givenchy leg). Most of all, we can't tell you how you'll *feel.*

We can only promise you that in his whole young life, whether it was couture clothes or fine perfumes, Hubert de Givenchy has never made a bad product.

And he isn't about to start now.

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The go-anywhere-in-any-weather coat. The Lady Weatherbee does the town or tours the world. 100% wool worsted jersey, superbly tailored. Sylmer water repellent. A wide spectrum of colors from bone white to black. Sizes: Misses, juniors and petites. $55.00* at these and other leading stores.

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WEATHERBEE®

VOGUE'S

The pared, perfectionist Drexel-Walker wedding in New York



1



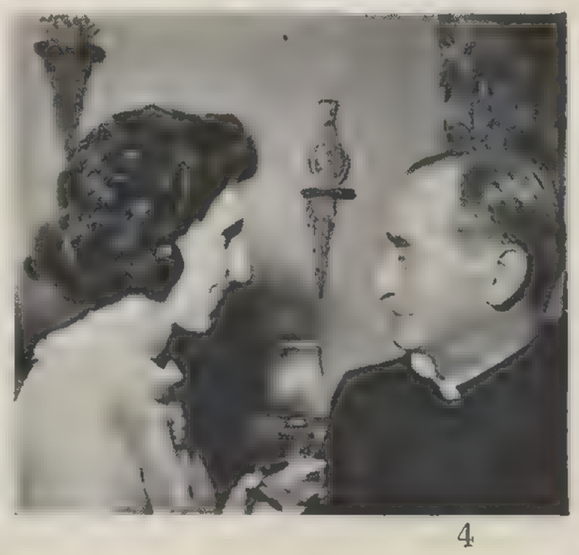
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Among the distinctions of one of the most distinguished weddings this winter in New York was the beautifully controlled restraint lapping the marriage of Miss Pamela Noreen Drexel to Mr. Bradford Hastings Walker. Nothing ordinary. Everything pared by the bride's parents, Mr. and Mrs. John R. Drexel, III, to the bone of perfection. Only one attendant—that one the enchanting five-year-old sister of the bride. Not as many as one hundred guests in the church laced with white flowers and ringing with the voices of a choir and the choice of music. (The couple left the church to Purcell's "Trumpet Voluntary" instead of That March.)

The Rt. Rev. Horace W. B. Donegan, Bishop of New York, who had married the Drexels years before, performed the ceremony. No reception, really. But, to toast the young Walkers at her parents' apartment, a flush of



3



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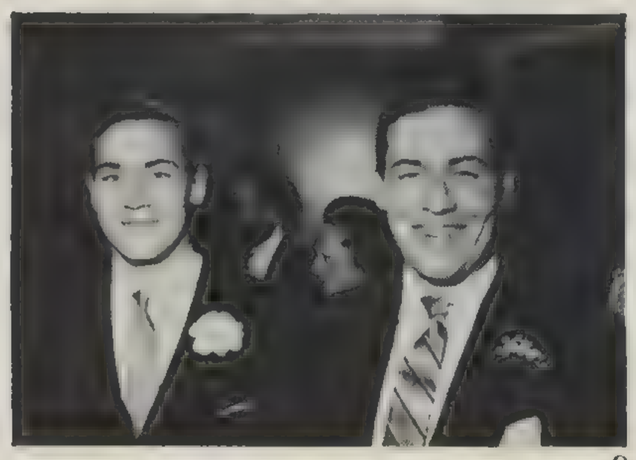
NOTEBOOK



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9

10



family and, in the spirit of family, the staffs of the Drexels' houses in Newport and Hobe Sound. The point behind all the minutely considered arrangements: the bride's wish to play down the fanfare and play up the meaning of this day. 1. Mr. and Mrs. Samuel P. Peabody. 2. Mr. John R. Drexel, III; Mrs. James A. Burden, mother of the groom. 3. Nonie Drexel, her sister's only attendant. 4. Mrs. Drexel and Bishop Donegan. 5. and 6. Mr. and Mrs. Bradford H. Walker, showered with petals, leaving the reception. 7. The Lord Camoys, the bride's grandfather, and Nonie Drexel. 8. The Drexels' butler, Mr. William Wingrove, giving a gold box engraved with names of all of the household staff. 9. Mr. Bradford H. Walker with, left, his twin brother, Mr. David H. Walker, who served as best man. 10. Mr. and Mrs. Walker leaving the Church of the Resurrection. 11. Mr. John Nicholas Brown and Mrs. Edwin G. Fischer.

11







Smock shock—they look this way now: fuller, smoother, greater. A black and white whirly print in pure silk. A **DON BREITINGER** design. Sizes 6 to 14. About $125.

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VOGUE'S

A flashing Fol de Rol in San Francisco



1

All that glittered was not gold—it was silver, quickened by pulsating light and mercurial sound at this Fol de Rol party benefitting the San Francisco Opera Guild. More than four thousand guests came to the Civic Auditorium for a show by the Corps de Ballet, arias by top singers, and music by the opera's orchestra. Then up popped a pop group, Jefferson Airplane, with its super sonic burst. Tin coils glinted on metallic chignons, pailletted mini-sheaths swung, tinselly pyjamas and sequinned legs flashed to "Come Up the Years," as the ballroom shimmered like an upside-down chandelier caught in a mistral of colour. At this silver-edged gala funds spun high for the opera and for student perform-



2



3



4

NOTEBOOK



5



6



7

ances, but from nine until three San Franciscans saw the liquid light.

1. At the Fol de Rol, guests at a table clothed in cutouts of silver and decorated with an argentine mobile. 2. The San Francisco Opera Ballet in a performance of the *Fugue in D Minor* by Bach, against a backdrop of liquid light. 3. Mr. and Mrs. Frank McGinnis. 4. Mr. James Vaughn; Mrs. Henry Parish, III; Mrs. Marco Francis Hellman, Chairman of the Opera Guild. 5. Mr. Richard Tam, junior; Miss Merle Bulatao. 6. Mrs. James J. Ludwig, Mr. John B. Rodgers, Mrs. Spelman Prentice. 7. Mrs. George C. Forrester and Mrs. Robert H. Keenan. 8. Mr. Prentis Cobb Hale; Mrs. W. Robert Phillips, Chairman of the Fol de Rol ball, with Mr. Phillips.



8

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bienen-davis

Slightly higher on the West Coast.



VOGUE'S

A movable wedding feast from Lake Constance to the Danube



1

Parties spun from castle to castle, from country to country, to celebrate the wedding of the Archduchess Valerie of Austria and Maximilian, Margrave of Baden. From all over Europe royalties came to Germany for a great ball at Salem, the Baden family seat, on the shores of Lake Constance.

Liveried footmen served a supper of cold venison with white Baden wines. In the ballroom, flowered in the red and white colours of Austria and the yellow and red of Baden, the fiancés led off the dancing with a waltz. Fireworks and a rousing band marked the next reception held in Austria at Bad Ischl in the summer villa used by the bride's great grandfather, Emperor Franz Josef.

From the Salzkammergut, the cortège swung south to the seventeenth-century castle of Persenbeug on the banks of the Danube. There, in the baroque chapel, the marriage ceremony was performed. As the bride and groom and their young attendants moved into the sunlit courtyard, a trumpet fanfare rang out celebrating this wedding which united two of the great houses of Europe.



2



3



4

1. The bride and groom at Persenbeug Castle. 2. Archduke and

NOTEBOOK



6



5

Archduchess Hubert of Austria, parents of the bride. 3. At Salem, H.R.H. Theodora, Margravine of Baden, mother of the groom; Archduchess Valerie of Austria; H.R.H. Maximilian, Margrave of Baden. 4. Prince Welf Heinrich of Hannover; Sophia, Princess of Asturias; Prince Friedrich Windisch-Graetz. 5. The bridal attendants: Archduke Alexander of Austria, Archduchess Bernadette of Austria, Princess Isabelle Auersperg, Princess Maria Pia of Liechtenstein, Archduchess Katharina of Austria, Archduke Leopold of Austria. 6. Marchioness of Milford-Haven, Prince Georg-Wilhelm of Hannover. 7. Archduchess Heinrich of Austria, Countess Peter Metternich. 8. Queen Mother Frederika of Greece. 9. Countess Hans viet Toerring-Jettenbach. 10. Prince Karl Schwarzenberg, Princess Kraft Hohenlohe-Langenburg.



7



8



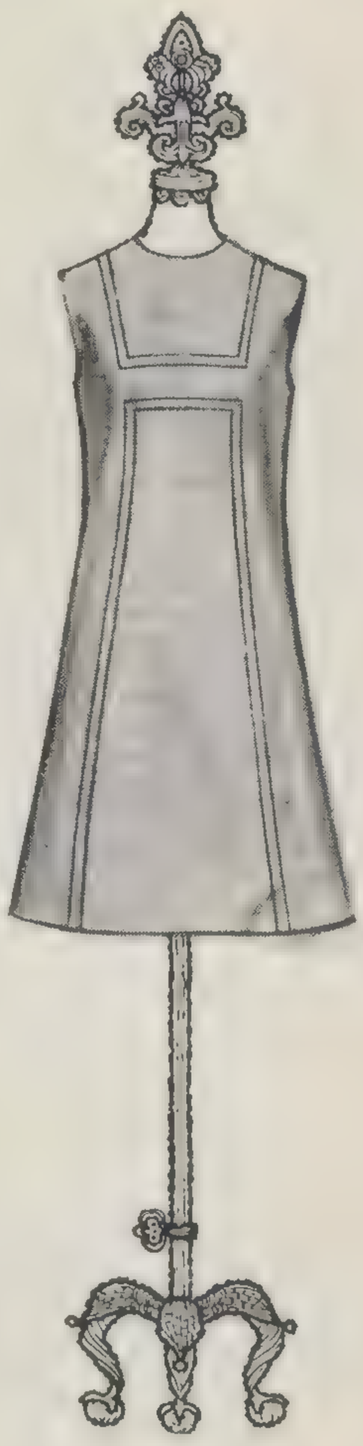
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10



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leather buttons and tie belt. Also in navy with brandy.
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VOGUE'S NOTEBOOK: THEATRE

By ALAN PRYCE-JONES

The APA-Phoenix Season,

"*interlocking ease*"

It is the fashion to assert that repertory will be the salvation of the American theatre. Foundations support repertory. Repertory turns up in unexpected cities with a pleased air, as though it were inherently superior to anything as vulgar as commercial success.

At the moment American repertory theatre is still in the experimental stage, for, unlike European communities, the United States has not yet evolved a system of training which can produce a polish comparable to that of the Comédie Française or the Berliner Ensemble. However, a season like that now in swing at the Lyceum shows that a first-rate company can operate here as well as anywhere else.

Of the three productions which opened this season, *We, Comrades Three* can be dealt with most briefly. Presumably, it is offered as a tribute to the late Richard Baldridge, who joined the company five years ago and first staged his adaptation of Walt Whitman's poetry at the University of Michigan.

The trouble here is that Whitman is a poet of assertion whose declarative sentences have no dramatic content whatever. In vain is the poet split into three persons, Young Walt, Walt, and Walt Whitman. In vain do Helen Hayes and Patricia Conolly try to make some feminine impact where none is possible. A charming set—adorned with the inevitable lilac bush—and a certain amount of military flummery distract attention from a painful air of contrivance; but nothing quite dispels the embarrassment of the occasion.

Pirandello's *Right You Are* is a very different kettle of fish. It deals with a typical Pirandello problem, pursued with wit and gravity most skillfully mixed. A small Italian town is vexed by its own gossip: of two alternative scandals involving a newly arrived family, which is to be believed? Granted that everybody is determined to think the worst of the neighbours, which version is the more credible? The answer is that truth is a relative matter at best, but the company makes a thoroughly diverting evening out of mounting perplexity. Helen Hayes is superb as the central figure, supported by Sydney Walker as her son-in-law and Donald Moffat as a local philosopher. The rest of a numerous cast play, for the most part, a chorus of malicious surprise, and play it, moreover, with the interlocking ease which only a habit of repertory can give. Eric Bentley's version of the text is smooth, and I was happy to notice how quickly the audience responded to a style of playwriting totally unfamiliar to Broadway today. Precision, paradox, a sensuous pleasure in intellectual fencing are not exactly the elements of modern comedy, and it was agreeable to find that, when they are present and when the playing is good enough, audiences respond as keenly as ever they did.

The School for Scandal is very much harder to do, if only because any production today must invite comparison with Sir John Gielgud's of a few years ago. Not only so, but the absence of a native tradition of artificial comedy means a great deal of work for any American director conscious that the Ireland of Congreve, Sheridan, Wilde, and Shaw is a long way off.

In the event, matters went well except when Ellis Rabb, for the sake of an easy laugh or two, decided to parody the rôle of Joseph Surface. Keene Curtis's Sir Oliver and Sydney Walker's Sir Peter Teazle were admirably controlled; but it was Rosemary Harris, as Lady Teazle, who made the show. Not only did she look delicious, but she spoke her lines like a young Dame Edith Evans.

VOGUE'S NOTEBOOK:

MOVIES

By ARTHUR SCHLESINGER, JR.

Blow-Up, "*Antonioni rides again*"

An automobile filled with clowns careens through silent streets, a flash of colour and noise against the grey dawn of London. A flophouse sends forth its roster of wretched men to a desperate day. After cutting back and forth between the clowns and the bums to establish some as yet incomprehensible point, the camera picks out one of the bums, who disengages himself from the rest, inexplicably gets into a fancy car and soon is driving into the centre of the city.

This is Michelangelo Antonioni's new film, *Blow-Up*. One does not yet know whether the air of metaphysical mystery will generate fascination, as with *L'Avventura* and *Red Desert*, or boredom, as with *La Notte* and *The Eclipse*. The bum turns out to be a photographer. He is cocky and compulsive, coaxing and wheedling his subjects into doing his will. An early scene has him exciting a fashion model into ecstasies of posing while his swooping, prying camera carries through a symbolic violation. He is also a swinger, and we are given a rapid, gaudy impression of life in psychedelic London.

The film moves pointlessly along. Finally the photographer idly snaps pictures of a couple embracing in a park. The girl follows him and begs for the negatives. After abortive embraces, he sends her away with the wrong roll. Then he enlarges the films, pores over them, studies them through magnifying glasses; finally he begins to see the shadow of a gunman standing in the bushes. The vision seizes him, obsesses him. Unable to reach the girl, he goes back to the park. There, stretched on the ground, is the dead body of her lover.

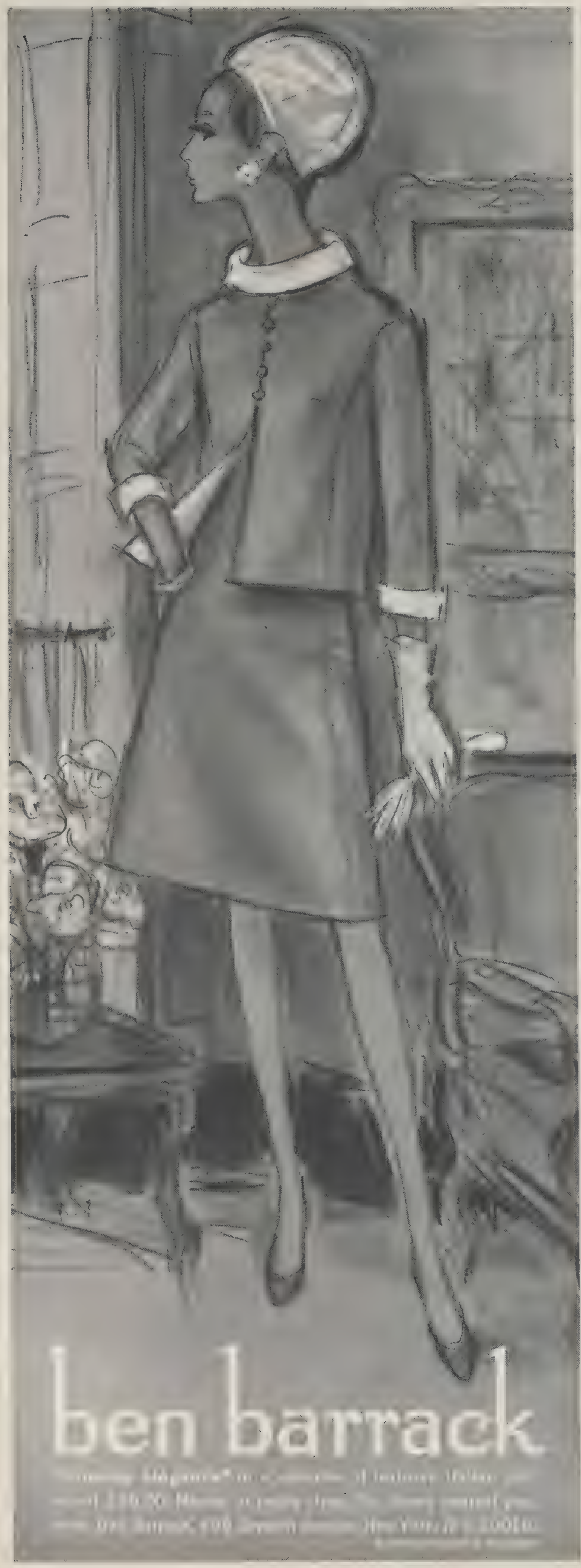
It is again dawn. The photographer returns once more to the park; the corpse is gone. Now the automobile of clowns, forgotten since the first reel, clatters again through the streets and into the park, pulling up by a tennis court. Two clowns race on to the court and, with elaborate pantomime, start a monstrous game of tennis without rackets or balls. The photographer briefly joins in the pretence, then wanders on. Suddenly behind him one hears the sharp ping-ping of a tennis match. The end.

It is an eerie dénouement, marvellous in itself and marvellous intellectually because it ties together the apparently aimless motifs of the film. But it is also something of an anticlimax. For all his modishness, it is apparent, Antonioni is doing no more than revive the old doctrine of Pirandello and demonstate how thin the line is between illusion and reality. The world of *Blow-Up* is a simulacrum, populated by models and clowns—that is, by people burying personalities in rôles. For a moment the camera had seemed the guarantee of reality. But even the camera, we now know, was no more than an instrument of the photographer's imagination. He sees with it what he wants to see; there was no gunman in the bush, no corpse on the ground, any more than there was the ping-ping of the tennis ball.

The conclusion is brilliant, but it takes a long time to get there. As the photographer, David Hemmings gives one of those high-strung, self-indulgent, narcissistic Cockney performances which are the current fashion but, I must confess, do not move me deeply. Vanessa Redgrave, as always, is breathtaking as the girl, but the part is remote. Yet this metaphysical mystery story is a delight to see—the colour is superb, the sound track wonderfully delicate and precise, the ambience compelling. Antonioni remains a magician of illusion, even though, in the old phrase, one is bound to conclude that there is less there than meets the eye.



From any point of view...that custom look by Davenshire. Spring curves in on the lean line of these lustrous homespun pants. Permanent press and proportioned lengths. Marvelous colors in lights, brights, basics! Boxer sweater top takes over in Durene®-cotton in great combinations of celery-lime-brown; tan-turquoise-navy; powder-orange-loden. At fine stores the country over, or write Davenshire, Inc., Davenport, Iowa.



VOGUE'S NOTEBOOK:

BOOKS

By ALBERT GOLDMAN

Four Lives in the Bebop Business, "*practically interchangeable*"

Four Lives in the Bebop Business (Pantheon) by A. B. Spellman is a lonely room inhabited by nothing more substantial than a succession of disembodied voices, each recounting his story in the sadly falling phrases of the blues. A collection of tape-recorded interviews, this book is so feebly edited that the reader must listen hard to catch the common themes underlying the soliloquies of Cecil Taylor, Ornette Coleman, Jackie McLean, and the late Herbie Nichols. Four musicians with very different instrumental sounds, they lament in practically interchangeable words on the slowly unwinding celluloid strips transcribed by Spellman onto paper. Although only one, Jackie McLean, ever embraced the myth of the wild, way-out jazzman blowing chorus after chorus on a glittering horn before hurling himself into drugs, violence, and sudden death, all these modern jazz musicians record depression, insecurity, anger, and general hopelessness about their future as artists and Negroes in America.

Hard times are nothing new to the jazzman. Trouble has always been his element. But in the old days, even as the musicians died, the art flourished. The bad fix, the air bubble, the pneumonia, stabbing, or suicide that claimed a man's life in his twenties or early thirties was an individual fate, harsh, even tragic, but without power to diminish the force that sustained the survivors. Today's musician lacks the daemonic character: He is neither self-destructive nor anti-social, but his fate is even more unbearable. For as jazz has advanced from its traditional status as an urban folk art through the revolution of bebop to the sublimation of the jazz essence in a music of increasing sophistication, abstraction, and individuality, in precisely the same order has the audience for jazz shrunk from a broad popular following to a narrow clique of hipsters to today's invisible home audience. From a Negro folk hero, the jazzman—now often trained in professional schools of music, deeply serious about his work, exemplary in manners, reserved in speech and dress—has been transformed into the uneasy colleague of the white avant-garde composer. Yet the differences between these two classes of musical experimentalists are profound.

The fashionable, effete Bohemians who make music coldly, cerebrally with charts, machines, and the occult book *I Ching* can rest content with a quiet studio (or lab) and an occasional public hearing. The Negro jazzman depends on close, emotionally charged dialogue with working musicians. He requires an audience to obtain the same results the composer achieves through privacy and self-concentration. No Negro jazz performer has ever received a foundation grant, nor was any mention made of jazz in *The Performing Arts: Rockefeller Panel Report on the Future of Theatre, Dance, Music in America.* Locked out of the clubs (in New York five hundred musicians compete for the work doled out by five jazz rooms) and held to a pittance by the record companies, the jazzman can not practise his art nor earn his living.

Only one resource remains: He can go abroad, as did Ornette Coleman last year. There he will receive acclaim, be remunerated fairly, and escape for a few precious months the burden of racial self-consciousness. Eventually, however, he must come home. Forced to go underground wearing his laurels, the jazz musician may well reflect with bitterness on a society that rewards him for artistic success with financial failure. No wonder he sounds like a man crying in the wilderness.

When they start referring to your group as "the girls"



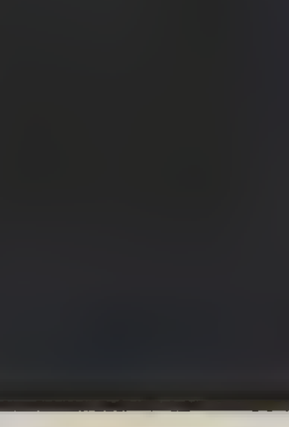
Those laugh lines aren't so funny. Those crow's feet and little laugh lines are very expressive—of your age. Take action before they deepen into something you could cry over.

Most beauty rituals were designed for people who have nothing else to do. They involve so many different preparations, so much stroking and massaging, they fail because you don't have the time or patience to stick to them.

One simple and superb solution. Jacqueline Cochran has formulated one extraordinary liquid cream that does what you would otherwise require half a dozen preparations for. Rich in exclusive, superbly effective Hydrolin, it is called Flowing Velvet—because that's precisely how it feels.

So simple to use—it's habit forming, not a hardship. Clean skin well before applying (our Seven Layer Cleanser takes off as much make-up as you put on), then smooth on Flowing Velvet. Absolutely non-greasy, Flowing Velvet disappears into your skin so you can wear it under make-up or alone—invisibly, day or night.

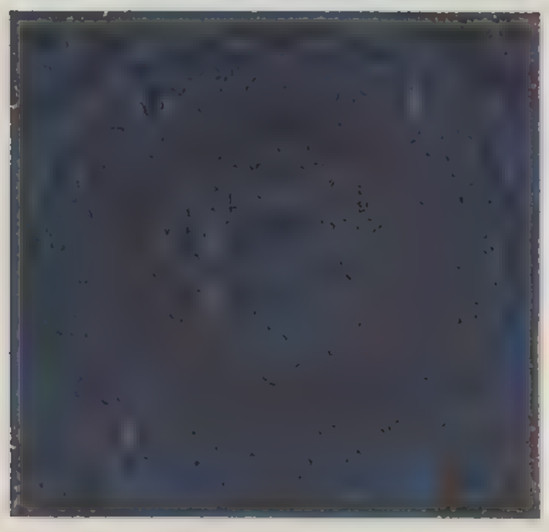
A conspicuous difference. "A few days on Flowing Velvet" and your skin begins to rally. Soon fatigue and little lines begin to lessen. Your skin takes on a finer texture, gains moisture and resiliency, collects dividends the first day you use Flowing Velvet and for years to come. From $3.50 (2 ounces).



Flowing Velvet
by Jacqueline Cochran

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As night fades to day, the celebrated stained glass window of Notre Dame is at its most glorious.





Damon has recaptured the splendor of stained glass on ties from their "Renaissance Collection."

The glorious colors of stained glass windows, seen in the light of just-breaking day, have been exactly recreated by Damon on ties and handkerchiefs of the most luxurious silk. Patterned after the stained glass windows of Europe's great cathedrals, these yarn-dyed imported silks will delight both the staid traditionalist and the fashion trend-setter. Ties and handkerchiefs inspired by the great stained glass windows of Europe are at fine stores, or write Damon, 16 East 34 Street, New York, N. Y.



From "The Renaissance Collection" DAMON INTERNATIONAL

MEN IN VOGUE

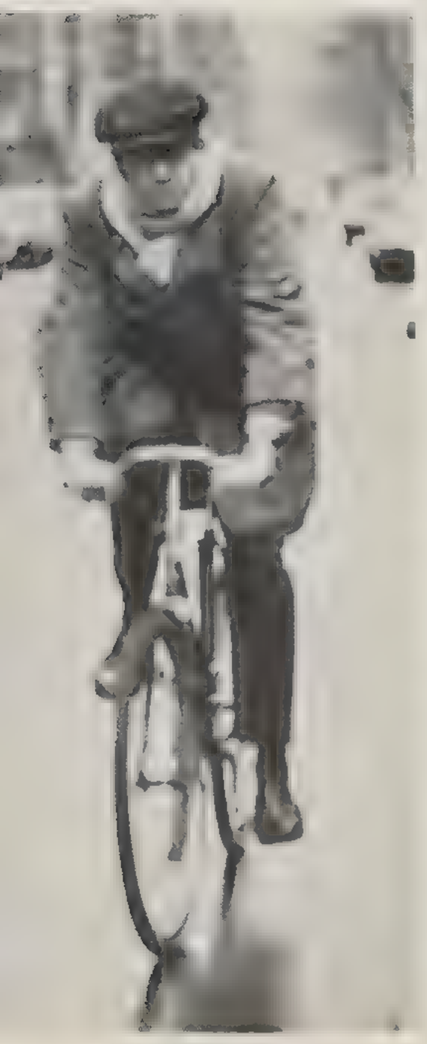
...NOTES, QUOTES, AND VOTES

New York: Marshall Dodge, freewheeling mind under the bicycle mobile.

"Renaissance Man" is one of the most-overused terms around . . . but, if it means a freewheeling, active mind, wide range of talents and accomplishments . . . then Marshall J. Dodge, III, isn't far from fitting the



bill. Down at his apartment-office on East 10th Street there's a "truly mobile mobile" made of five bicycles (including a reclining one designed by Marshall to be pedalled while on one's back wearing periscopic glasses). The bicycles hang from the ceiling on a system of ropes and pulleys to save floor space . . . that's taken up by piles of books on philosophy. "I'm slowly working on my doctorate in philosophy at Yale"; a tape recorder spinning off a new record of 18th-century American dances which Marshall re-discovered and is issuing on Toad Recordings, one of the two small record firms in which he is involved. Sole owner of Toad, he's a partner in "Bert and I" records, for which he writes radio commercials and performs as one half of a pair of New Englanders with strong Down East accents. Marshall is also involved with politics—he's local district leader for the Conservative party—and with plans for revival of an old-time river Show Boat, the "Drift Wood." . . . There is another bike, too . . . an English folding one which he uses to get around town. "I take it on the subway folded, unfold it and ride the rest of the way to appointments. With the combination of subway and bike, I can beat any other form of transportation in town." For New York cycling, he wears a pair of steel-framed clear glass spectacles to guard against dust; a long muffler tucked into a J. Press tweed short coat, and big green English cap. . . .



JILL KREMENTZ



San Francisco: classic style, new ideas

The San Francisco style —urbane. cultivated— is exemplified in Christian de Guigné, IV, far right. He works in the city with his father, right, in the family's Stauffer Chemical Co. In the office, he's a Bernard Weatherill suit and Sulka or Brooks Brothers shirt and tie man with the emphasis on medium greys, slate blues. At home, where he shoots, collects antique guns and classic cars: well-cut traditional sports clothes. This year, Mr. de Guigné feels a bit more experimental about business suits; would like to try a fitted Cardin style in navy stretch fabric.



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New York: to add to your little black book, some of the most useful addresses in town for shirt repairs and small tailoring jobs. Shirts: Magic Menders, 36 East 59th Street; Klimes, 18 E. 60th St.; Beck & Sobel, 558 Madison Ave. Alterations: Alberto, 300½ E. 75th St.; Jack Fishman, 358 E. 51st St. . . .

It's what's inside that counts . . . in the Ford Thunderbird Apollo, specially designed for Abercrombie & Fitch . . . silvery-blue outside; blue leather upholstery, mouton carpet, non-glare walnut steering wheel, dial-operated radio-telephone, reclining power passenger seat with headrest and foot ottoman, TV set, foldaway conference tables, electric shaver, more, more. Abercrombie stores: $15,000.



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What it *seems* to do (and this is the "miracle" part) is to give you a younger skin. It works by gently urging the skin toward increased firmness.

What it actually *does* do—is GOOD . . . lots of good for the mature skin, and every woman born knows what that means; a skin that lies sweet and sleek against the bone; her good looks, whatever their degree, unmarred; and maturity—without tears. This is Bio-Miracle Cream—and no one in all the world has this formula except

Germaine Monteil

and now, you

FEBRUARY 1, 1967

VOGUE'S EYE VIEW THE NEW AMERICAN FASHION FOR HATS



...for big, amusing, marvellously dégagé hats. Hats that you bang on in an offhand, unrehearsed way—no long mirror-scenes, no careful arrangements. Hats that you wear with little linen dresses and pants and mini-skirts and sweaters and on the beach. Planter's hats. Coolie hats. Cowboy hats. Hats like this, which Adolfo—with the taste of last season's Panama hat-hurrah still fresh on the palate—named Panama '67. It's tobacco-brown bali with a grosgrain band...and plenty of the old panache. Saks Fifth Ave.; Neiman-Marcus.

PENN

AMERICAN FASHION

THE BEST OF SPRING

American fashion is the biggest two-way street in the world. . . . On one hand, there's the phenomenon of the Industry itself, rooted in a fast-turnover economy, geared to giant production . . . rolling out masses and masses of clothes season after season . . . inexpensive, middling expensive, not, as a rule, scorchingly expensive. . . . On the other hand: us, American women. A marvellous, eager, open-armed public. Gobbling up clothes. Ravenous for more. Avid for entertainment, for enjoyment—which is, is it not?, the real unvarnished basis of fashion. It's what the competition is for: not who is the fairest or funniest, but who is the most deliciously feminine of all. . . . And when it comes to being feminine and pretty and adorable, there are absolutely no holds barred. No limits: you're living in America, sweet land of availability; if you want to wear a silver leotard and wrap gold chains around your waist—good, go to it. If you want an enormous straw coolie hat to wear with a bouncy little brown linen dress and ribbed white stockings for your legs . . . if you want ropes and ropes and ropes of raw, rough coral to wear with a marigold knit . . . if you want a violet jersey dress with a deep V-neck for day, or the most discreet black wool suit with shiny marron pumps . . . if you want a dress that floats or a dress that's belted and held . . . if you want a long dress with a tilted hemline in a red as vivid as geraniums, or harem pyjamas in a fervid print . . . if you want a one-piece dress, two-piece dress; narrow coat, full coat, printed wool coat closed on the side; a pants suit in Tattersalls—if you want it, get it. It's here. Right across the country. Ready to wear. Now. . . . These are great fashion-times we live in—the Most times: the Industry plays into our hands, we play into theirs, and everybody is a winner.

THE RADIANT AMERICAN . . . ALL-OUT ALLURE AT NIGHT

The girl on our cover, in full evening glory at right: flood of hair to the shoulders and the most ravishingly pretty dress—jewelled flowers plunged nearly to the waist and fringed, then layer on layer of navy-blue silk chiffon to the floor. . . . Worn with drops of sparkle at the ears and one of Revlon's new Fiery Frostlings on the mouth—this embery glow is CopperFrost. . . . The evening dress, by George Halley, and Schreiner rhinestone drop earrings, both at Bonwit Teller. Dress, also at Nan Duskin; Neiman-Marcus; I. Magnin.

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BEST OF
SPRING, U.S.A.

GREAT ASIDE...
THE SIDE-CLOSED
SUIT-JACKET,
GIVING THE
SWING TO
SPRING'S PURE
CLEAR COLOURS—
BANANA CRÊPE,
CHROME-GREEN
WORSTED

Sideswiped banana crêpe, left, takes a collarless curve off to one side—pure colour held close by crocheted discs. Suit-dress by George Carmel. In Celanese acetate and rayon (Chardon-Marché fabric). About $245. K. J. L. earrings. All, at Bergdorf Goodman. Suit-dress, also at Bramson; Montaldo's; Joseph Magnin. Bracelets by K. J. L. and Marcel Boucher. Tights by Belle-Sharmeer, at Lord & Taylor. Opposite: Chrome-green worsted, bright as only pure chrome can make it, laps clear to the shoulder—with the brisk, veering dash of a fencer's jacket. Collarless and side-closed, a wool mark suit by Modelia, in Empire Woolen Mills fabric. About $90. Kenneth Lane and De Nicola bracelets. All, Saks Fifth Avenue. Suit, also Hutzler's; Neiman-Marcus. Belle-Sharmeer white ribbed tights. On both pages: Adolfo's great Camargue straw skimmer at Saks Fifth Avenue.





BEST OF
SPRING, U.S.A.

STRAIGHT AND
NARROW—
NORELL'S
DOUBLE-BREASTED
COAT: BELTED,
WELTED,
NO WIDER
THAN ITS BELT.



Chrome-yellow wool jersey, opposite, cut as only Norell can cut it—a double-breasted coat brighter than light, going straight into summer. Coat by Norman Norell. Lord & Taylor; Rich's; Stanley Korshak; I. Magnin. Belgian shoes. Coiffure by Suga of Kenneth. Left: Moor-green tweed—the same coat, now collarless, now muffled by fringed silk twill. By Norman Norell. Bonwit Teller; Nan Duskin; Hudson's; I. Magnin. Coiffure by Sebou of the House of Revlon. Both pages: Schreiner earrings, at Bonwit Teller; Cameo stocking tights.



BEST OF
SPRING, U. S. A.

GREAT SOUND . . .
PLAIDS WITH
THE COLOUR
BEAT, COMING
ON STRONG AND
CLEAR—THE
ELECTRONIC-PINK
SUIT-DRESS.
THE CHROME-
YELLOW COAT



Electronic-pink plaid shouts its lines, left, and it all sounds great—double-breasted jacket, cap-sleeved dress, both squared away by colour and cut. Suit-dress by Jack Sarnoff, in Leonard wool at Verron. Saks Fifth Avenue; Gidding-Jenny; Sakowitz. Earrings by Sandor Goldberger. Watch by Longines. Wide black watchband by Jacoby-Bender. Handbag by Hermès, at Bonwit Teller. Lacy stockings by Roman Stripe. Right: Chrome-yellow plaid, a short blast of brilliance—the cardigan coat rounding wide to raglan, buttoning straight to hem. By Jacques Tiffeau for Tiffeau & Busch, in Linton wool. Saks Fifth Avenue; Hutzler's; Halle Bros.; Sakowitz. Richelieu earrings. Le Coultre watch. Jacoby-Bender band. Adler tights. Both pages: wool mark turnout and coat; Hansen gloves; Ara Gallant coiffures. Dynel hairpieces: Tovar-Tresses.

BEST OF SPRING, U.S.A.

CALICO CATS.... LEOPARD SPOTS PRINTED IN A STROKE OF LIFELIKE FURRINESS ON COTTON



The tent coat, left, of leopard-printed cotton with bold markings streaking down—swinging from little fitted shoulders, with a rolled collar, high narrow sleeves. The handfuls of rings here, by Cadoro, Robert Originals and Marcel Boucher; all at Bonwit Teller. Right: The jumpersuit—a culotte dress, chopped short, with wide legs, cut-in armholes. Inside, a cream-coloured silk shirt. To go over all, a buttoned jacket with small collar. Tent coat and culotte suit by Originala, of Litex double-faced cotton treated with Zepel. Both at Bonwit Teller; Nan Duskin; Julius Garfinckel; Montaldo's; Neiman-Marcus; I. Magnin. Both pages: Gregory shirt, at Bonwit Teller; I. Magnin. Beautiful Bryans stockings. Camilla Smith ties. Laguna earrings. Coiffures by Ara Gallant; Dynel hairpieces by Tovar-Tresses.

PENN





BEST OF
SPRING, U.S.A.

KNITS...
SHARP, AGILE,
TURTLENECKED,
IN SNAP
COLOURS—
NUTMEG BROWN
A PERFECT
YELLOW

Knitting is fitting, in small and easy dresses here—at left, a little slip of a knit lashed with a narrow leather belt. Nutmeg-brown knitted wool with baby-short sleeves, low flapped pockets, all the limberness of a young body. By Kimberly; about $70. At Saks Fifth Avenue; Rich's; Gus Mayer; Frost Bros. Hudson stockings. Watch by Corum, band by Jacoby-Bender. Right: Great invention—the flexible tube, here in gold-yellow knitted wool with long sleeves that flare slightly; diagonal seaming curved in sinuous spirals around the body. On both dresses, rolled sweater-necks. By Kimberly; about $80. At Bergdorf Goodman; Julius Garfinckel; Hudson's; I. Magnin. Beautiful Bryans tights. Sbicca shoes. Watch by Girard Perregaux, band by Jacoby-Bender. Coiffures, by Ara Gallant; hairpieces by Tovar-Tresses. Bonne Pink lipstick, by Bonne Bell.

PENN

BEST OF SPRING, U.S.A.

THE BEST OF BOLDNESS... GEOMETRICS LOUD AND CLEAR FOR COATS OF PATTERNED WOOL

Triangles of navy blue and orange, left, in a woven pattern for a coat with a small top, sloped-out skirt, high-placed buttons and pockets. By Bill Blass for Maurice Rentner, of Orlon and worsted fabric by Litex. At Bloomingdale's; Julius Garfinckel; Halle Bros.; Marshall Field. The hat by Halston, to order at Bergdorf Goodman. Kislav gloves. Belle-Sharmeer tights. Right: Lightning flashes—a breakthrough in boldness, marvellous in yellow, black, orange, dark red, for a small-shaped coat of printed wool. Inside, a matching dress with black jersey top. Costume by Bill Blass for Maurice Rentner. At Saks Fifth Avenue; Rich's; Gidding-Jenny; Sakowitz. Yellow hat by Irene of New York. Longines watch, Jacoby-Bender alligator watchband. Stockings by Roman Stripe.





BEST OF
SPRING, U.S.A.

PRINTED COATS...
BRIGHT
FANTASTICS ON
WOOL. ON
COTTON—
SMALL YOUNG
SHAPES

Jolts of red, white, blue, for a printed wool coat, left, patterned like stained glass. Buttoned to a high neck, with well-fitted shoulders, long sleeves slit at the wrists. By Geoffrey Beene, of Anglo wool loomed in America. At Saks Fifth Avenue; Halle Bros.; Neiman-Marcus. Red enamel earrings by Sandor Goldberger. The coiffure, by Suga of Kenneth. Right: Cone-shaped coat slanted out from under high armholes, printed in a mosaic-tile pattern of black and white on cotton piqué. Little roll collar, high buttons, flaps over slash-pockets. By Malcolm Starr, of Forster-Willi fabric; about $125. Cadoro earrings. Bracelets by Napier and Cadoro. All, at Lord & Taylor. Coat at Hudson's; Jordan Marsh, Florida; Frost Bros. Hat by Adolfo. On both pages: Grandoe gloves.





BEST OF SPRING, U.S.A.

PRINTED WOOL COATS... BLACK AND WHITE, PEN-LINED IN ABSTRACT TRACERY, IN FLOWERS

Leafy calligraphy, printed in sharp black lines on white wool, left—a smock-shaped coat with high yoke and gathered fullness, a small stand-up collar held by one button. By George Halley. Schreiner earrings. Both at Bonwit Teller. Coiffure: Suga of Kenneth. Right: An etching of flowers, black printed on white wool, for a strict little overcoat shape, with white buttons. By Ben Zuckerman. Both coats: of print by Gourdon for Anglo wool; loomed in America. At Bonwit Teller; Neiman-Marcus; I. Magnin. Alice Caviness earrings. Smith St. Jacques bracelet. Sally Gee scarf. Coiffure: Richard of Norbert. Both pages: Roman Stripe stockings.



PEKIN

BEST OF
SPRING, U.S.A.

THE BIG TWEED
SURFACES
IN BLACK
AND WHITE...
COAT AND
TUNIC
TURNOUTS



Tweedy plaid, left, woven of thick black and white threads—crisp textured surfacing for a coat with open notched collar, sleeves with turned-back cuffs. Following the small, sloped-out shape, a dress inside of the same fabric. By Geoffrey Beene, of Celanese acetate, cotton, and nylon. Sheraton-TSM fabric. At Saks Fifth Avenue; Gus Mayer; Wm. H. Block; Sakowitz. Laguna earrings. Omega watch. The coiffure by Suga of Kenneth. Right: A black and white wicker-woven pattern, printed here on a tunic top, slightly shaped, a straight short skirt. Sleeves gathered to narrow cuffs, a high collar, whiffs of spring in every line. By Geoffrey Beene, of Staron rayon. At Bergdorf Goodman; Jordan Marsh, Boston; Harzfeld's; Neiman-Marcus. Marvella earrings. Both pages: Grandoe gloves. Coiffure: Richard of Norbert.



BEST OF
SPRING, U.S.A.

THE BELTED
DRESS—
NAVY-BLUE
WOOL,
TWO-COLOUR
JERSEY

Easy does it, left: navy wool dress, bloused, belted above a skirt with one pleat, plenty of bounce. Great on its own, or with its matching short-sleeved jacket. By Chester Weinberg. About $235. Robert Originals earrings. All: Bergdorf Goodman. Costume: G. Fox; Halle Bros.; Joseph Horne. Napier ring: Lord & Taylor. Panty stockings: Roman Stripe. Coiffure: Adrian, Charles of the Ritz. Right: The belted shirtdress splits its colours—gilt-buttoned and bright red to the hipbone, black on down. The wide white leather belt holds firm at the waist. Dress by Christian Dior-New York, of wool jersey. Majorica earrings. K. J. L. bracelets. All at Saks Fifth Avenue. Dress, also at Gidding-Jenny; Frederick & Nelson. Adler tights. Big-brimmed hat by Halston, to order at Bergdorf Goodman.

PENN



BEST OF SPRING, U.S.A.

THE BELT TAKES HOLD... ON A BLACK DRESS WITH PANEL-PLEATS AT THE SIDE...ON PINK AND WHITE WITH A SPRINT OF SKIRT



Black wool, left, the way the whole world loves it: little carved-in shoulders, little waist lightly belted and held, and a skirt with a lovely rhythm to it—folded in deep panel-pleats at the sides, really moving. A wool mark dress, by Geoffrey Beene in Meyer Woolens fabric. About $185. At Bloomingdale's; Halle Bros.; Stanley Korshak; I. Magnin. The pin by Mimi di N. Textured panty stockings by Roman Stripe. Coiffure by Adrian, Charles of the Ritz. Right: White top, pink skirt—everybody's colours in a flip, fast-moving, one-piece dress belted in black leather. This, with a small round-collared pink jacket, by Dominic for Matty Talmack, of wool and silk. At Bonwit Teller; Nan Duskin; Neiman-Marcus. Halston's brimming vanilla straw hat, to order at Bergdorf Goodman. Capri earrings. Fuchs short white gloves. Adler seamless panty stockings.

PENN





BEST OF SPRING, U.S.A.

THE V NECK FOR DAY, FOR DINNER... VIOLET JERSEY WRAPPED TO THE SIDE, TURQUOISE JERSEY HELD HIGH BY A BROWN BELT

Violet jersey, left, simply V'd out on top, wrapped to one side and tied under the bosom—a dress with one of the prettiest necklines ever invented, and absolutely no distractions. By Adri; Jasco worsted knitted in America. About $110. Lord & Taylor; Jordan Marsh, Boston; Bramson; J. W. Robinson. Laguna earrings. Golo shoes. Kenneth coiffure. Right: A good day's V sliced out of turquoise jersey and a brown leather belt tied high on the waist—the kind of springy little number that once started, never stops; goes on all hours, all seasons. A wool mark dress by Jacques Tiffeau for Tiffeau & Busch, of Meyer-Goutille fabric. About $185. At Saks Fifth Avenue; Halle Bros.; Godchaux's. Vendôme earrings. Ara Gallant coiffure. On both pages: panty stockings by Roman Stripe.



PENN



BEST OF SPRING, U.S.A.

THE WRAPPED WAIST...PALE COATDRESSES CUT FULL AND FREE WITH SKIRTS ON THE MOVE

The belted coatdress, this page, with small puffed sleeves. In the palest grey-and-pink windowpane-checked wool, wrapped, held at the waist with a strip of bone leather. By Stavropoulos; Anglo wool loomed in America. At Bonwit Teller. Hudson stockings: Altman's. Bracelets: K.J.L., Les Bernard. Opposite: Pale-bone silk crêpe coatdress—smooth and easy, widening to a full sway of skirt. With dropped shoulders, kimono sleeves, a narrow leather cord holding the folds at the waist. By Charles Kleibacker. At Henri Bendel. De Nicola and Kenneth Lane bracelets. Stockings by Hanes. Both pages: Adolfo peach-coloured Camargue skimmer.



BEST OF SPRING, U.S.A.

THE BELTED WAIST AT NORELL... WHITE JERSEY COATDRESS TIED LIKE A ROBE... WIDE-HEMMED NAVY HELD IN A WIDE WHITE CURVE



White at its purest, wool jersey at its supplest, left: Norman Norell's wonderfully easy coatdress...double-breasted, with a wide notched collar, cuffed and buttoned shirt-sleeves, big pockets...all tied up in the most deliciously offhand manner. At Bonwit Teller; Wanamaker's, Phila.; Gidding-Jenny; I. Magnin. The coiffure by Richard of Norbert. Right: When you see this Norell dress, you know it—spring has officially arrived. Long-sleeved navy-blue wool jersey...wide wide hem, wee little waist belted in a wide white-leather curve, and yards of fringed white silk unfurled at the neck. At Bergdorf Goodman; Hutzler's; Joseph Horne; I. Magnin. Earrings by Schreiner. The coiffure by Ara Gallant.

PENN



BEST OF SPRING, U.S.A.

THE SMALL COAT CARRIES ON... DOUBLE-BREASTED IN PLAID, DITTO IN RAGLAN-SLEEVED BEIGE... WITH A FLY FRONT IN PUTTY TWILL

Fine-line plaid, near right—white over carrot—for the small straight coat with the small roll collar and the small-buttoned double-breasted closing. Big patch pockets—flapped and buttoned. By Matlin, of Anglo wool loomed in America. Cadoro earrings. Both at Bloomingdale's. The coat, also at Woodward & Lothrop; Stanley Korshak. Fedora by Adolfo. Centre: Perfect little raglan-tailored coat of beige wool—all the high, clean cardigan lines etched out in welting. By William Popper, of Anglo wool loomed in America. About $190. At Bonwit Teller; Montaldo's. Napier earrings. Napier and Cadoro bracelets, at Lord & Taylor. Jean-Marie Armand hat, at Bonwit Teller. Stockings by Beautiful Bryans. Far right: Putty twill fly-front coat, small all over but full of action—back belt, back pleat, width at the hem. By Zelinka Matlick, of twilled wool; about $125. At Altman's; Wanamaker's, Phila.; Best's Apparel-Nicolas Ungar. House of Joy bracelets: Serendipity 3. K. J. L. earrings. Coiffure by Richard of Norbert. Gloves on both pages, by Kayser.

PENN





BEST OF SPRING, U.S.A.

NAVY BLUE AND WHITE BANDING TOGETHER IN NEW PROPORTIONS... QUICK CHOPPED SHAPES



White wool gabardine dress, far left, with the charming little shape of a child's slip, high curved neckline and all—a band of navy blue at the wide, short hem.... This, shown again directly left, under its wool jacket, navy blue and cadet-like, with bands of white making a collar and pocket flaps, a row of white buttons marching down. By Christian Dior-New York. K. J. L. earrings. Napier and K. J. L. bracelets. Hanes textured stockings (near left). All, at Bergdorf Goodman. Costume: Julius Garfinckel; Neiman-Marcus; Bullock's-Wilshire. Snappy young fedora by Adolfo. Hudson stockings (far left), Altman's. Right: Buttoned white bands forming a high yoke and deep hem on a small young shift of navy-blue wool. By Oscar de la Renta for Jane Derby; about $160. Sandor Goldberger and Cadoro rings. Hanes textured stockings. All, at Lord & Taylor. Dress, also at Stanley Korshak; Montaldo's; Sakowitz. Halston's big-brimmed cloche, at Bergdorf Goodman.

PENN

The POWER *Set*

BY FRANCES FITZGERALD

Like butterflies they have floated in and, folding the panels of their *au dais* around their slim, straight bodies, have settled on the couch. But for the flicker of a hand as the ceiling fan whips at their long dark hair, the two girls have not moved for the past half hour. Poised, expressionless, they have watched the two American men—particularly the one who leans forward and speaks with the intensity of a new arrival in Viet Nam.

"Where you come from?" one of the girls asks suddenly.

"Washington. I'm here just for a short time on a State Department study group. I. . . ." The young man over-explains himself in an attempt to compensate for his inattention to the Vietnamese, whom, after all, he has come to study. Where do *you* come from, what do you do, I mean, how do you spend your day, have you brothers and sisters?

The girls giggle and twitter, punctuating their answers with sharp little gestures. The American pushes himself to the limit of what he concludes must be a near-vacuum. He retreats, smiling vaguely.

"I should have told you about them," his friend remarks later. "Tri Minh owns two bars on the toughest street in Saigon. She is a self-made millionaire at the age of twenty-four. The other girl is twenty-two and not quite so rich; she has spent the afternoon with Tri Minh arranging a loan to buy an ice plant in Da Nang."

In Viet Nam all of the butterflies stamp. American experts are puzzled. They have been puzzled since the advance guard of economists, social engineers, and institution builders came to Viet Nam only to discover that their operations depended on the whim of Mme. Ngo Dinh Nhu. Perhaps because the alternative was too fearful to contemplate, they dismissed Mme. Nhu as an exception, as a monstrous aberration from the stereotype of the submissive Oriental woman. In truth she was the norm (and, nota bene, the only one of her unfortunate family to whom the present tense still applies). She comes from a race of powerful women whose ancestors ascend into legend: the heroic Trung sisters, who with their army turned back a Chinese invasion in the first century A.D. and the royal lady, Trieu, who in the third century trained and led the first guerrilla army in the jungles. Though all Vietnamese women share their characteristics, those in the upper echelons of society have occasion to use them on a grand scale. Like her forebears, Mme. Nhu came to power in a period of violence; unlike them, she came not alone, but (in her slightly more democratic generation) within a flight of her peers, women distinguished by their delicate camouflage, their adaptability, and their absolute ruthlessness. During the twenty years interregnum of war, they came from the North, the South, and the Centre of Viet Nam to alight in Saigon. And to stamp. If the Vietnamese women deny Mme. Nhu ("Too arrogant, too intransigeant . . . un esprit français . . . not really Vietnamese at all"), they do so not because of her power but because of her too blatant display of it. She revealed the mechanism and, in consequence, came to a bad end.

The logic is impeccable for Vietnamese society, even to its own members, is a study in trompe l'oeil. Power secretes itself in the recesses of the family, in the subtle consciousness of rank and in the musical parabolas of the language itself. Appearances are almost always to the contrary; dissimulation has from a necessity evolved into an aesthetic prejudice. In this day of war, when masculine virtues would seem to dominate the society, the women have come to wield a new influence over Viet Nam.

The women are the private people. Until the last two generations even the most aristocratic among them lived deep within the family; few had formal education or experience of the outside world. While men held fixed positions in the order of nature and society, the women existed only in relation to their families. While the men entered the Western world of rational systems and causality, they spent their days amid a welter of auguries, symbols, half-magic remedies, and the capricious ghosts of their ancestors. Strangers to the abstract, they were tyrants in the concrete details of housekeeping, child-rearing, and domestic economics. Viet Nam has always been a semi-matriarchy. Today, after the years of war, political uncertainty, and nomadic migration, the woman's world has simply changed its scope; in the anarchy of Saigon the household remains as the largest cohesive unit. Beneath the military trappings and the election lists in the underground of competing families principle and order give way before virtues more suited to the new Byzantium. Intuition, a sense of timing, silence, a chameleon sensitivity—the women have cultivated these virtues for centuries behind the doors of Confucian formalism. Now Viet Nam has come to them.

Mme. Nhu has had no one successor. On the contrary,

THE FRAGILE BUT DOMINATING WOMEN OF VIET NAM

every general's wife is known as "another Mme. Nhu." As there are ten generals in the National Directory and at least a dozen more with high commands in the provinces (all of them married), many Vietnamese find the validity of the Revolution in this respect somewhat questionable. Though they hold no public offices and, with the exception of the lovely Mme. Ky, rarely appear at public functions, the generals' wives loom large in the Vietnamese imagination. Their reputations are iconic—stylized portraits so encrusted with rumours as to show no trace of individuality. They—it is always "they," for realism is dangerous in Byzantium—are said to be making fortunes from the war. In Saigon, Nha Trang, Pleiku, and other American bases, they purportedly own acres of real estate which, for reasons that bear little scrutiny, the Government released for sale just prior to the arrival on them of the American installations. In the baroque tales broadcast by Radio Catinat they are credited with miracles of administrative practice, whereby all their living (possibly some are dead) relatives now participate in the rewards of public service. Whether or not these iconic portraits describe their subjects with a measure of accuracy, they depict a symbolic truth. Over the last few years the traditional values of Vietnamese society have melted and fused into a common medium of exchange; the daemon spirits have turned to finance.

Mme. Thi—it is not her name—has two ages as she has lived two lives; at the turn of her head the grande dame vanishes behind the street child. Born and married within the old aristocracy of North Viet Nam, she followed the Viet Minh for four years in the maquis before coming to Saigon on the eve of the Communist take-over of Hanoi. Though she carries herself like a girl, she has nine children, eight girls and a boy. Her husband, the grandson of a mandarin of the first degree, served as a high official under the Viet Minh and the Diem government; though not a close associate of the Diems, he has, because of some bureaucratic oversight, spent the three years since the Revolution as a near-prisoner, an internal exile. A man of principle, he writes endless letters to the authorities and withdraws further and further from the new Saigon. Without formal education or professional training Mme. Thi supports the family alone.

"It's a sort of an exchange business," she explains gravely. "I have, let us say, a diamond ring. One of my friends wants the diamond, so I give it to her in exchange for a piece of property. When the value of the property goes up, I exchange part of it for gold or another diamond ring. You see, it is so simple! Luckily I am quite an expert on diamonds. I had many jewels when I was young, and of course, there's no use keeping *money* in the house these days—it turns into paper overnight."

Mme. Thi gives a snort of contempt for the whole discipline of economics. "When my husband was with the Viet Minh, I used to buy and sell orchards of fruit to keep the people of my village from starving. Now I am thinking that I might find a store on Tu Do Street to sell my diamonds in. Did you know that the transfer of the lease—just the transfer, not the rent—costs half a million dollars?"

Mme. Thi knows many things which are hidden from the Ministry of Economics. She and her women friends from the local street vendor to the wife of a now-legendary warlord control virtually all of the business in Saigon that is not monopolized by the Chinese. But "business" is perhaps too definite a word. The delicate devices by which the women manipulate an economy that has neither stable value nor system of credit belong to another order of enterprise. Quite correctly Vietnamese men consider business disreputable. Obedient to tradition, they prefer farming, scholarship, and the civil service, though it means abdication from the reality of war and the American dollar. That in Saigon a minister earns less than a prostitute is an injustice which only the ministers' wives seem interested in rectifying. "Along the banks of the river," runs an old Vietnamese proverb, "I have plied my wares in all four seasons of the year and I have managed to feed my husband and my four children." Over the long years of war Vietnamese women have become magnates at the business of survival. While one general briefs his subordinates on the conduct of military operations, his wife takes the opportunity to brief the officers' wives on their operations among the bar owners, the rice merchants, and the opium dealers.

The old balance of authority persists. It persists at least until the women discover that in the new society (ah, the vulgarity) money translates directly into power. One aristocratic lady, who runs two whore houses in Saigon to afford French lycées for her ten children, a few years ago turned her equally aristocratic but impoverished husband out of the house; he was, she said, such a frightful bore. (Continued on page 204)

joe namath

The super swinger of the football Jets and his $400,000 bonus arm.

BY BARBARA LONG

"Hey, Joe, hey Joe*baby*," yelled the short, sweaty man shoving his way through the crowd. "Joe baby, I got somebody here you just *gotta* meet."

Joe, standing in the centre of a cocktail party given at The Plaza by ABC Radio, continued to write on a napkin, taking dictation from a ten-year-old admirer's mother: "To Barry—Take a bath every night. Best Wishes, Joe Willie Namath." Smiling as the woman thanked him for making her life easier, he added a postscript, "Don't ever give your mother a hard time," handed her the napkin and pen, and headed toward the bar. Before he could order a drink, he was intercepted by the insistent stranger.

"Joe, *Joeybaby*," gushed the man, tugging at Joe's blazer sleeves, "I got somethin' you gotta *see*. You won't *believe* it!"

Joe ordered a Scotch on the rocks, patiently readjusting the position of his gold cuff links and fixing the desired amount of light-blue French cuff showing at each wrist.

With no deep backs throwing protective blocks for him, Joe was trapped. The stranger, wiping perspiration from his brow with his sleeve, moved aside and shoved the unbelievable something, a girl, against his prey's chest. The girl, wearing a low-cut, black crêpe dress, stared up at Joe through blank, kohl-rimmed eyes. Joe looked down unavoidably into the objects being presented for his, and everybody else's, consideration and smiled the concupiscent smile that delights photographers and fans.

"Didn't I tellya, Joe baby?" asked the damp man, beaming with the pride of a press agent scoring a triumph, or at least doing his job. "Unbe*liev*able, isn't it?'

A tall man, a horn-rimmed account executive, towering above them, flung his arm around Joe and the girl. "This ish a hishtoric meeting. A very, ex-ceeding-ly hishtoric meeting. The 400,000 Dollar Arm and The Girl with the Silicone Breasts." ("Oh, God," moaned the drunk's date, "he gets *so* emotional.")

Standing nearby watching the historic meeting, William Buckley, junior, arched an eyebrow. Looking like an aged leprechaun, Max Lerner, social critic, historian of American civilization, and columnist for the *New York Post,* which just that evening carried his essay rejoicing in the coming-together the night before of the "Power Élite" at Truman Capote's ball, beamed benevolently on this particular American scene.

The next day's gossip columns would carry an item, obviously planted even before the rigged historic meeting, that Joe Namath, the 400,000 Dollar Arm, was dating Carole Doda, a West Coast cocktail waitress whose future celebrity was ensured as soon as she had her breasts enlarged by silicone injections.

During the past two years, the public and press, both creators and consumers of exploitation, with a psychologically complex investment in unrealistic values, have sometimes confused Joe Namath's arm with silicone breasts. Joe, a kid from Beaver Falls, Pennsylvania, straight out of the heart of the deadening coal and steel region from which young men escape only through scholarships, mostly athletic, was graduated from the University of Alabama, and signed a contract to play football for the New York Jets. Although his college record was spectacular, he was not the only brilliantly promising rookie being drafted by a professional team. He received a bonus of $400,000, however, and his autobiography since then is written in headlines and picture spreads. He didn't have to seek publicity, but as Sonny Werblin, former head of MCA, once the largest talent agency in the world, now president of the Jets, said: "When he walks into a room, the room changes." Namath's handsome dark looks, his playboy habits, his projection of intense excitement, his El Cordobés charisma, were part of the package deal. The Jets, a relatively new and weak team in the relatively new and patently weak American Football League, needed something sensational in its competition with the popular National Football League team, the New York Giants. "All I can say," said Mr. Werblin, "is that the week after we signed Namath, we sold $200,000 worth of tickets for the next year."

Immediately after (Continued on page 205)



CECIL BEATON



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The whir of politicians, rising in flight like quail, as if the 1968 Conventions were almost at hand. . . . American civilians allowed in Hanoi by the State Department. . . . *The Taste of a Connoisseur: The Paul J. Sachs Collection* with its extraordinary master drawings, gathered by the late Professor Sachs, a brilliant genial scholar at Harvard; at The Museum of Modern Art in New York. . . . The concise, spare, concerned, and often colloquial poems in the new, provocatively superb book *Near the Ocean* by Robert Lowell who, in the poem "Waking Early Sunday Morning," wrote: "Only man thinning out his kind/sounds through the Sabbath noon, the blind/ swipe of the pruner and his knife/busy about the tree of life."

PEOPLE ARE TALKING ABOUT . . . David Hemmings, with his blank, sweet, puffy face in *Blow-Up,* the movie by Antonioni, who scarcely bothers with characters or story so intent is he on ravishing the eye with the sight of Vanessa Redgrave, beautiful in a topless mini-skirt, with the peel of white paint on a wall, with green lawns, green trees, and ravishing the ear with the susurrus of wind in the leaves. . . . *The Star-Spangled Girl,* a senseless, amusing comedy by Neil Simon, whose one-line wit has been carelessly and rudely directed by George Axelrod, letting poor, blond Connie Stevens scream for three acts, letting peaked Anthony Perkins play it cutesy, and allowing only dark and attractive Richard Benjamin a moment or so of calm in the scurry.

PEOPLE ARE TALKING ABOUT . . . The big, pure shapes, the enormous boxes, the tall, daring, coloured constructions, the size and power of many of the works at the Annual Exhibition of Sculpture in the new great galleries of the Whitney Museum of American Art, where about a third of the sculptures are startling, fresh, and dynamic, another third dully clever, and the rest are nothing. . . . Janet Baker, the young English mezzo-soprano whose voice has tenderness, strength, and versatility. . . . Emlyn Williams, disguised as Charles Dickens, with longish hair and neat beard, doing a new Dickens reading at Dickens's own small reading desk with its fringed velvet cover, on a CBS television program; Williams gives almost a facsimile performance of the nineteenth-century author whose readings were such hysterical successes from 1858 to 1870 that a stagehand once said to Dickens: "It's a universal observation in the profession, Sir, that it was a great loss to the public when you took to writing books."

PEOPLE ARE TALKING ABOUT . . . *At the Drop of Another Hat,* with slight, expected, and funny performances on Broadway by Michael Flanders, whose bearded face crumples up like tissue paper when he laughs, and by Donald Swann, who has practically no face except a high forehead; both men sing, Swann plays the piano, and Flanders moseyes around with inspired comments, casual and winning. . . . The frail drawings, sensual, curved, exquisite, by Aubrey Beardsley at the Gallery of Modern Art in New York. . . . The direct, no-nonsense book *Parents' Guide to Science* by Edward Edelson, who explains space, the new mathematics, and, along the way, the radioactive isotope, carbon 14, in a wise effort to make adults as knowing as adolescents.

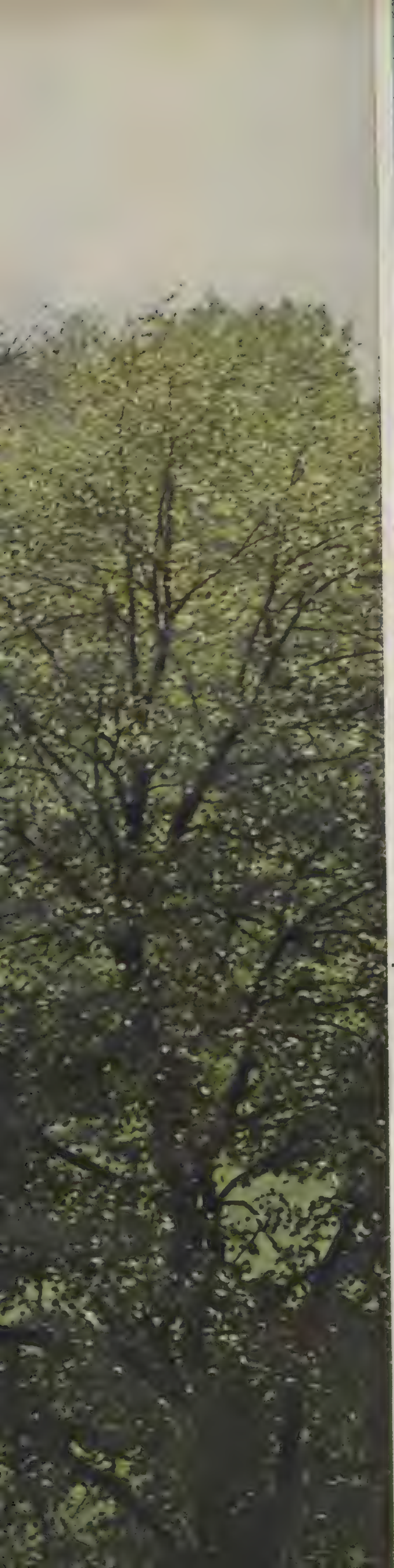
PEOPLE ARE TALKING ABOUT . . . In London, *The Frost Programme,* on which David Frost, cool, detached, and sometimes cruel, shows what a sensational interviewer he is, the best on British television, partly because he always goes in for the kill. . . . *The Royal Palaces of Britain,* a fascinating documentary movie in colour that shows for the first time the royal castles and their collections of paintings, furniture, drawings, china, and tapestries, possessions never seen by the public at all except when a few pieces are briefly exhibited in the Queen's Galleries. . . . The Yves Klein exhibition at New York's Jewish Museum with its many loans of paintings never seen before, especially his "monogolds," simple and beautiful, his "rain" paintings, his tricky "living brush" paintings (the brushes, nude girls).

"CABARET" WITH JOEL GREY AND THE GIRLS

Slinky, deliberately cheap, low-down, *Cabaret,* a hit musical of the New York season, is a marvellously naïve musical about Berlin in 1929-1930. Its essence of decadence lies in the convolutions of young Joel Grey, the only new star so far, as the master of ceremonies in the Kit Kat Klub, his slicked hair parted in the middle, his eye shadow blue, his cheeks bright with pink rouge, his lipsticked mouth agile and false. Gaiety is his front. His voice has the right buzz, his dancing is light and amusing. He grabs the stage and holds on, trying all his tricks and always winning what there is to win. (Off-stage, Joel Grey is an amusing man, charming and knowledgeable, the father of two young children.) Surrounding him at the Klub are the chorus girls in their glitter, their black stockings, their black garters, with their come-hither glances that lack desire, their sing-song voices that bleat, their sharp dances designed by Ronald Field, who catches the shod of their crazy lives in his frantic patterns.

BERT STERN





A GARDEN OF AMERICAN HISTORY AT THE WHITE HOUSE

PHOTOGRAPHS BY HORST

ABOVE: MRS. LYNDON BAINES JOHNSON IN THE WHITE HOUSE GARDEN BESIDE ITS OLDEST COMMEMORATIVE TREE, AN AMERICAN ELM, PLANTED BY PRESIDENT JOHN QUINCY ADAMS.

LEFT: ONE OF THE TWO MOUNDS RAISED IN PRESIDENT THOMAS JEFFERSON'S ADMINISTRATION ON THE SOUTH GROUNDS. IN THE DISTANCE, THE JOHN QUINCY ADAMS ELM. AT THE FAR LEFT, A WILLOW OAK PLANTED BY PRESIDENT LYNDON JOHNSON.

RIGHT: SOUTH PORTICO OF THE WHITE HOUSE.

AT THE WHITE HOUSE



JAPANESE MAPLE PLANTED BY MRS. GROVER CLEVELAND



PIN OAK PLANTED BY PRESIDENT DWIGHT EISENHOWER

WHITE OAK PLANTED BY PRESIDENT HERBERT HOOVER



LITTLE-LEAF LINDEN PLANTED DURING PRESIDENT FRANKLIN ROOSEVELT'S ADMINISTRATION.



DARLINGTON OAK PLANTED BY PRESIDENT LYNDON JOHNSON; HIS COLLIE, BLANCO.



THE NORTH PORTICO WITH AMERICAN BOXWOOD PLANTED IN HONOUR OF PRESIDENT HARRY TRUMAN.



THE SOUTH PORTICO, FRAMED BY MAGNOLIA GRANDIFLORA PLANTED BY PRESIDENT ANDREW JACKSON IN MEMORY OF HIS WIFE.

HORST



AT THE WHITE HOUSE "The first formal flower gardens genuinely worthy of the name" in the history of the White House are the Rose Garden, *above* and *below,* and the Jacqueline Kennedy Garden, *right.* President Kennedy, who arranged to have both redesigned, was "admirably impatient" of their progress. Now Mrs. Johnson watches over the gardens as they grow. Two rows of crab apples border the long sides of the Rose Garden which in autumn blazes with chrysanthemums, and at each of the four corners stands a *Magnolia soulangeana* planted by President Kennedy. In the Jacqueline Kennedy Garden topiary hollies, set in squares of blue-grey dusty miller and flowers interrupted by herbs, lead to the grape arbour where, in sweet weather when the air is freighted with the smells of rosemary, thyme, and clipped grass, Mrs. Johnson likes to serve tea.



ABOVE: COLONNADE OF
THE PRESIDENT'S OFFICE WITH, LEFT,
A MAGNOLIA SOULANGEANA PLANTED
BY PRESIDENT JOHN KENNEDY.

AUTUMN CHRYSANTHEMUMS IN
THE ROSE GARDEN, LEFT.

THE JACQUELINE KENNEDY GARDEN,
RIGHT, NAMED FOR HER IN 1965
BY MRS. LYNDON JOHNSON.

HORST



A GARDEN OF AMERICAN

"Altho' the times are big with political events, yet I shall say nothing on that or any subject but the innocent ones of botany and friendship. . . ."

The words are Thomas Jefferson's written in 1803 from the White House to General Lafayette's aunt in France, in a letter announcing that he was personally shipping to her a selection of the plants and seeds of the United States: magnolia, sassafras, tulip-poplar and dogwood, chestnut oak, box oak, white oak, and wild rose.

The style and substance of President Jefferson's correspondence recall an idyllically leisured, irretrievably lost, official America. Yet there could hardly be an apter text or guideline for any attempt to describe one American official phenomenon, the White House garden, not only as it has been but as it is today.

The late President Kennedy, to whom the garden owes as much as to any other single President, was steeped in the Jeffersonian tradition. Crises notwithstanding, he found time during his brief passage to improve the White House grounds almost out of recognition, by providing them with their first formal flower gardens genuinely worthy of the name. The present First Lady, Mrs. Lyndon Johnson, by taking a personal interest in the continuation of President Kennedy's gardening plans, by initiating her own program for the creation of a more beautiful national capital, and by stimulating enthusiasm for the preservation of nature throughout America, has shown a spirit that would have evoked the sympathy of the third President, for whom pride in one's country was synonymous with love of its natural beauty and for whom good husbandry—one might almost say good gardening—was the most congenial and enduring form of good works. . . .

Of all the gardens one knows, the White House garden yields its secrets least easily. Only on a close acquaintance can an outside observer hope to surprise a few of them. Theoretically the garden belongs to the nation. But in effect it has been the temporary property in turn of close to three dozen individuals —and their wives and children—in the century and a half of its existence. Its story is the story of those who have occupied it and left their mark on it: sometimes for better and sometimes for worse, but doubtless always with some sense of their responsibility and a thought of their successors' happiness as well as their own.

Yet oddly, its official status has endowed the place with an added poignancy, seldom possessed by private gardens. One senses how little time most of its occupants have had to devote to it and how rare and cherished have been the hours when they could enjoy it fully. One's preliminary dismay at its superficial lack of personality gives way to a highly unexpected longing to know something more about even the most shadowy former American presidents.

The history of the garden is not uniformly well documented. There are sizable gaps in the nineteenth-century records. Fortunately the present White House Curator, Mr. James R. Ketchum, has taken the trouble to collect every available scrap of information. Mr. Irvin Williams of the National Park Service has kept a diary of the garden's progress through the last few years. The National Park Service has prepared a map giving the position and species of every one of the five hundred odd trees on the grounds and listing some thirty authenticated examples of Presidential commemorative planting. With the help of this invaluable document, a walk through the grounds today is less like a tour of some moderately interesting park than a visit to an unusually original national museum or pantheon where the great figures of the past, as in some myth or daydream, have been transmuted into shrubs and trees and flowers.

George Washington, a dedicated horticulturist, chose the site for the White House on the ridge that had attracted his attention on a tour of inspection in 1790 with the architect L'Enfant. President Washington laid the cornerstone of the House in 1792 and continued to take a patriarchal interest in the development of its surroundings after his retirement. He planted nothing here himself. But today there are several trees in the South Grounds that descend from his own hardy orange trees at Mount Vernon.

John and Abigail Adams were the first Presidential couple to move in. The building was still unfinished, and they had much to put up with, indoors and out. Abigail Adams said so. But even she admitted that the situation was beautiful.

The grounds were first fenced during Adams's Presidency. But it was President Jefferson who began to landscape the garden, plant trees, and lay down walks. Though his mind was notoriously more often at Monticello than in Washington, he was sufficiently interested in his successors' privacy to cause two miniature hills to be raised between the south front of the house and the outside world. Still known as Jefferson's Mounds, they are one of the saving graces of what would otherwise be a flat and prosaic piece of parkland, widely exposed to the public gaze.

Yet even in Jefferson's day, funds were a limitation. For years the grounds were riddled with large craters, where clay had been taken to make the bricks for the House.

In 1805, James Monroe, the future fifth President, wrote a respectful note to the Chief Executive about the inconvenience the holes constituted for White House visitors. An English traveller in 1807 was less respectful and more explicit. "The ground," he wrote, ". . . is in a condition that on a dark night, . . . you may, perchance, fall into a pit, or stumble over a piece of

HISTORY: AT THE WHITE HOUSE

BY VALENTINE LAWFORD

rubbish. . . . This parsimony . . . is a disgrace to the country."

Ironically, seven years later, the scornful tourist's compatriots made matters worse when they sacked the capital and, but for a providential rainstorm, would have burned the White House to the ground. A lithograph of the time depicts the House as the forlorn shell of a fine classical mansion, looming above some ratty saplings and poplars or cedars, but otherwise to all appearances dumped on the surface of the moon.

With the return of peace, the eerie void was gradually converted into a pleasure ground. In the 1820's, according to a charming drawing by Latrobe, parallel flower borders led up to the South Portico. In a slightly later engraving appear a modest pattern of parterres, a serpentine fence, and a flock of sheep.

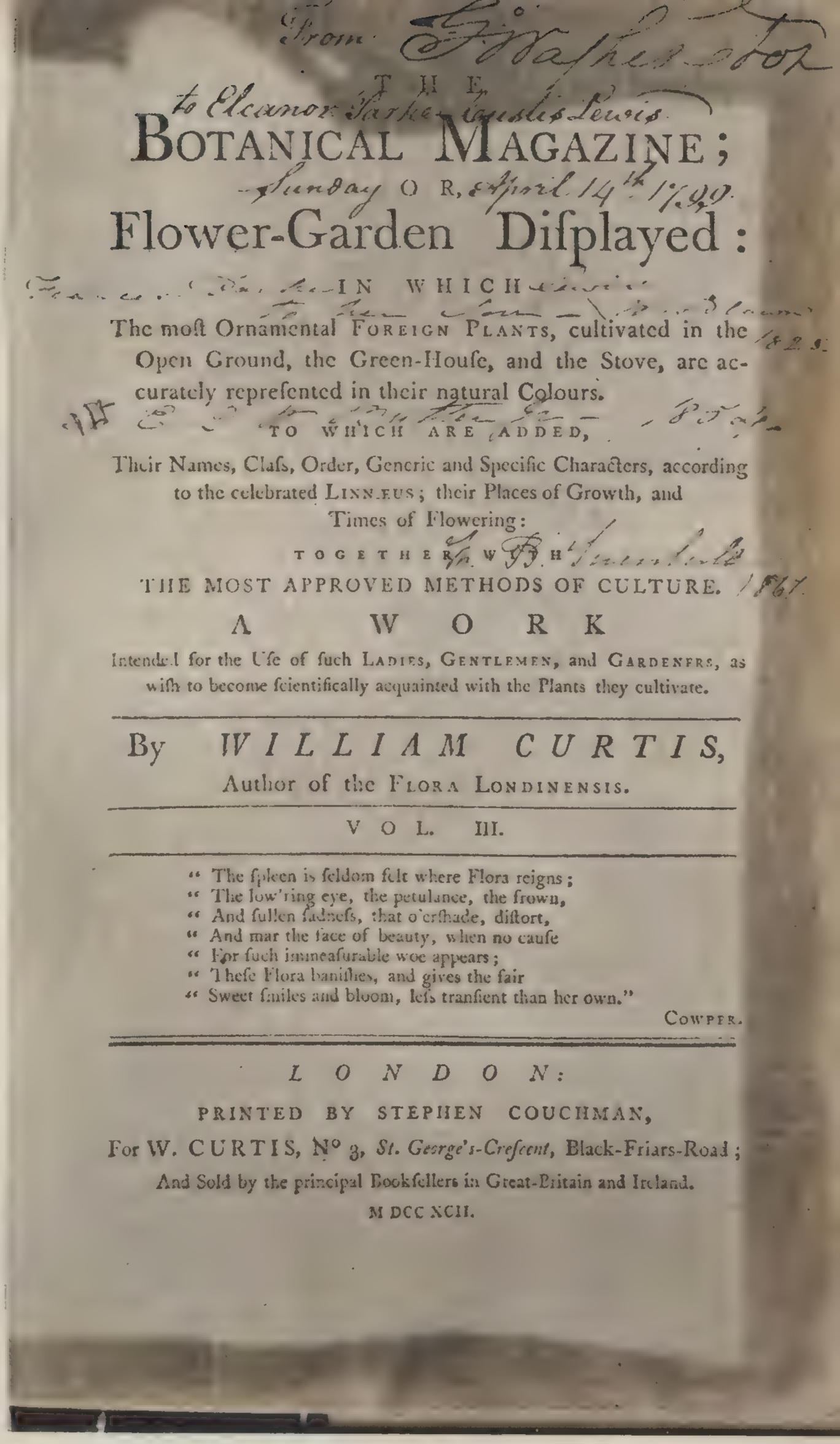
Planting started on President Jefferson's Mounds during his Administration. But the oldest documented tree alive today is an American elm, planted between 1825 and 1829 on the eastern mound by John Quincy Adams. It is still the pride of the place, a natural magnet and a focal spot. However mistily one may remember President John Quincy Adams's other claims to fame, his tree is enough to prejudice one in his favour. It is good to learn that he was one of those who "liked berries," that he scythed the White House hay himself, and went swimming at the bottom of the garden in Tiber Creek.

Adams's successor, President Andrew Jackson, in a moment of inspired melancholy, transplanted a pair of *Magnolia grandiflora* trees from his garden at Nashville, Tennessee to the west end of the South Portico in memory of his wife, who had died shortly after his election, allegedly from sorrow caused by the bitterness of the campaign. Birds sing all day in their branches. Two garden seats have been placed in their shade. Sitting there, one might imagine oneself enjoying antebellum hospitality at some Southern mansion, if it weren't that the black-green leaves, silhouetted against the blue sky and white masonry, even more insistently suggest a cutout by Matisse.

After President Jackson, there is a gap. Presidents Martin Van Buren, William Henry Harrison, John Tyler, James K. Polk, and Zachary Taylor, whose combined incumbencies stretch from 1837 to 1850, must surely have made some changes and planted something. But up to date nothing has been discovered to indicate any significant gardening activity at the White House throughout those years.

Of all people it is Millard Fillmore—the shadowy thirteenth President frequently forgotten in quiz programs—who next comes, horticulturally, to life. President Fillmore commissioned the first great American professional landscape architect, A. J. Downing, to redesign the grounds. Downing duly did so, in the Romantic, or so-called English style: preserving their simple outline, but proposing to plant out the south vista and to encircle the South Lawn with a vast ring of trees. Most of his suggestions were not adopted, but some of his work still remains.

The second half of the nineteenth century coincides with a welcome revival of the habit of recorded, commemorative planting. President Rutherford Hayes planted an elm close to the North Portico. President Benjamin Harrison planted a scarlet oak beside each of the Pennsylvania Avenue gates. Mrs. Grover Cleveland's pair of matching Japanese maples, planted during her husband's second term, are a slight (Continued on page 210)


THE
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IN WHICH
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TO WHICH ARE ADDED,
Their Names, Class, Order, Generic and Specific Characters, according to the celebrated LINNÆUS; their Places of Growth, and Times of Flowering:
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THE MOST APPROVED METHODS OF CULTURE.
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Intended for the Use of such LADIES, GENTLEMEN, and GARDENERS, as wish to become scientifically acquainted with the Plants they cultivate.
By WILLIAM CURTIS,
Author of the FLORA LONDINENSIS.
VOL. III.
"The spleen is seldom felt where Flora reigns;
"The low'ring eye, the petulance, the frown,
"And sullen sadness, that o'ershade, distort,
"And mar the face of beauty, when no cause
"For such immeasurable woe appears;
"These Flora banishes, and gives the fair
"Sweet smiles and bloom, less transient than her own."
COWPER.
LONDON:
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And Sold by the principal Booksellers in Great-Britain and Ireland.
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PRESIDENTIAL INTEREST IN GARDENING REACHES TO THE ROOTS OF THE PRESIDENCY: ABOVE, REPRODUCED LIFE-SIZE, IS A RARE BOTANICAL MAGAZINE GIVEN BY GEORGE WASHINGTON TO HIS STEPDAUGHTER, ELEANOR PARKE CUSTIS LEWIS, IN 1799.

Two faces: uncommon, contrasted. Individual right up—or down—to the shape and length of hair. Two lives: international in fact and family, yet indelibly stamped U.S.A. Geraldine Chaplin, *left*, has the quick, clipped, dark little head, the starred eyes, and what it takes to clown: assurance, humour, and no side. She's at work now in the Robert Hossein film *I Killed Rasputin*. Candice Bergen, *right:* the fields-of-wheat hair, the blue, true eyes, and the romantic melting look—most American for being a false thaw. (It's structured on spirit, wit, and bite.) She shows these in the movie *The Sand Pebbles*.

AMERICA, THE BEAUTIFULS

DAVID BAILEY



Movement in

Half a dozen years ago it still seemed odd to speak of a painting as an event occurring on a canvas rather than as an object made to be contemplated. "You can not hang an event on the wall," wrote Mary McCarthy, objecting to the concept of Action painting, "only a picture."

The introduction of movement into painting and sculpture, thus making them "happen" for the spectator, had been taking place more and more since the Cubists began shifting positions before the model and composing out of "angle shots." The Futurists tried to seize the vibrating outlines of objects in motion; the Dadaists and Surrealists extended painting into motion pictures and street demonstrations. The reaching of artists toward action made "art is a weapon" a popular slogan, and painters of the 1930's volunteered to fight in the Spanish Civil War.

Regardless of their aesthetics or their social philosophy, artists of this century have agreed in conceiving their works as vehicles of energy. Yet with a few rare exceptions, like Calder's wafting metal leaves, paintings and sculptures continued to remain fixed in their accustomed places and were active only in the metaphorical sense.

Recently, however, as if in response to Miss McCarthy's challenge, paintings have been refusing increasingly to be mere "pictures" and have begun coming off the wall physically. Instead of waiting patiently to be perused, canvases and constructions have been projecting themselves into the living space of the spectator in order to engage him in their doings with varying degrees of aggressiveness.

A plaster man by Segal declines to be sequestered in a niche or corner; he sits in the collector's living room, and a guest who turns his back on him has the feeling of being rude. Optical paintings, although they, too, do not actually move, ensnare the spectator's eye into their quiverings and drifts; while Optical reliefs take advantage of his movements to seem to move themselves.

Kinetic art reaches the final stage of actually animating the work by means of wind, water, motor, transistors, or explosives. Works of this order owe to motion their form and their life: When the power is turned off, they are dead as a closed amusement park. One hears a kinetic collector explaining, "I am waiting for the electrician to come to fix my sculpture." As in an amusement park, too, the spectator is often solicited to start the work by pressing a button or turning a knob or switch, thus making him an accomplice of its whirling, noisemaking, or blinking on and off.

Depicting motion and action is, of course, nothing new in art—for examples one has only to think of Poussin's "The Rape of the Sabine Women" or Rubens's "The Consequences of War." The point of twentieth-century active art, however, is not to depict action (except perhaps with the Futurists) but to be itself an act of the artist, whether as Cubist composing in the midst of the limitless visual possibilities of a pitcher on a tablecloth or as Action painter evoking a potentiality of self through gestures on the canvas.

The artist of mobility is no longer content to make a thing or even to show forth a vision of his mind. He wishes his work to constitute a living situation through which he may affect his own nature and that of his environment. The fabricator of a propelled work demonstrates that he has mastered the technological methods that dominate the modern world and that he is thus a man of the times. Through his knowledge of mechanics and electronics he is equipped to compete with the popular media, in which animation, if not violence (*e.g.*, as in slapstick comedy), has always been a prime means for capturing the senses.

Movement in art is thus an aspect of the trend that has been converting the art object into the art event. In becoming active, whether psychically or mechanically, art takes on the dynamism of the contemporary world and accommodates itself to radical characteristics of the modern sensibility. "We love the road much more than we do places," wrote Vincent Scully recently, which is equivalent to saying that we love motion more than we do things and people. Engrossment in this abstract state marks the end of contemplation, which had survived chiefly in our attitudes toward the spatial and "static" arts of painting and sculpture. In compelling the participation of the spectator the new art asserts that no still spot exists from which one can merely look. Audience and art work are immersed in a sea of occurrences. In the modern world (if we may correct Jimmy Durante), everybody *is* in the act.

Our leading form of entertainment, television, brings motion into the house, at the same time that it engages the viewer with history in the making. This inexhaustible source of events (events that, to recall Mary McCarthy's observation, not only hang on the wall but often actually occur visually on it) provides a mental context that challenges art to do things, or at least to keep pace with what is being done. Wesselmann's painting with a television set inserted in it may be interpreted as an ironic comment on the capacity of this instrument to outdo art the moment it is switched on. In addition to television, other electronic media—hi-fi sets, tape recorders, home movies—collaborate with electrified gadgets, from elevators to oven timers, and with mechanized appliances and toys to turn the house into a revel of animation in which art can find a place only if it runs, flies, scoots, climbs, wiggles, shakes, or twinkles.

The apogee of our kinetic landscape is the industrial plant and laboratory. For much of the educated public these are alien places, mysterious

Art "The artist of mobility... converts the art object into the art event"

BY HAROLD ROSENBERG

groves rather than spots belonging to daily life. All the more pervasive is the effect on the imagination of their spare, abstract structures where rhythms of sound, light, and movement are synchronized with the metamorphosis of substances. Most directly, kinetic art is the intellectual projection of the automated processing plant with its beat upon the eye and ear of machine tools and signalling devices. When, a few years ago, the Volkswagenwerk, A.G., assembled at its home city of Wolfsburg in Germany a huge exhibition of post-Impressionist art, the works seemed to one who had toured the vast automated plant to belong to a bygone era and made him wonder whether the organizers of the exhibition were insensible to the aesthetics of the factory itself.

If the essence of painting and sculpture is their immobility, these arts, in becoming active, would seem to be bringing about their own dissolution. Logically, art in our era should disappear into Happenings. However, it is not logical for art to be logical. Art goes against the grain of the times as readily as it goes with it and at the very same moment. Instead of seeking the nearest exit, art responds to a new situation by uncovering a labyrinth of problems.

The domination of art and the environment by motion has given rise to an issue concerning the future of man. Walt Whitman in "Song of the Open Road" saw in perpetual movement the promise of health, solidarity, and human greatness ("I think heroic deeds were all conceiv'd in the open air"), while staying in one's place brought sickness and self-love ("the dark confinement"). In contrast, Professor Scully fears that the impulse to be "always on the go" will result in an all-destroying nihilism ("One feels the tribal stirring in the blood: tear it down, smash it, get away. The road, man") that will end "in making everything one horrid uniformity. . . ."

Among artists, attitudes toward the mobile world are no more uniform than among poets and historians. Contemporaries to whom the automobile and the airplane are primary images of the new outdoors are likely to regard them with mixed feelings. Rosenquist's "environmental" airplanes takes the hostile shape of a bomber; Chamberlain's and César's junked-car sculpture may be read as a gloating over the machine's wreckage. Oldenburg's celebration of the "Airflow" Chrysler of the 1930's thrusts the automobile back into the past in an expression of nostalgia consistent with the effort of his "soft sculpture" to recapture from industry articles of daily use by giving them a homemade look. In contrast, mechanical art, from Léger's "Le Ballet Mécanique" to current Op, fights the uneasiness of this nonstop era by generating an atmosphere of glamour around modern inventions akin to that of the Wonders of Science Pavilion at an international fair.

Bringing the spectator "into the picture" transfers the issue of the moral effects of mobility into the centre of contemporary art values. What is the active element in active and environmental art? The work? Or the spectator? Looking at a painting is an intellectual transaction to which the spectator must contribute. Being enveloped by art in motion or by a Happening substitutes for this transaction the need for the spectator to recover his equilibrium. His effort to do so may renew his entire personality. Or he may renounce this effort and lose himself in the work, thus heading deeper into the conformism noted by Professor Scully.

The more extreme forms of multiple-media art deliberately set out to swamp the mind in the environmental deluge. The spectator can "appreciate" the work only by consenting completely to surrender himself. In the recent "mixed media" exhibition at the Riverside Museum in New York, the combination of paintings, films, constructions, hypnotic lighting, and primitive liturgical music supplied an "environment" conducive to catatonia, and the audience, largely of teenagers, reclined on the floor in various stages of trance.

Confronted by the assault of hyperactive art, some artists have adopted a strategy of monastic withdrawal. As against paintings that "perform" they stress the moral rightness of static and non-communicative forms. The hard, shifting colours of Op painting are countered by canvases of sunken black or of greys as unseductive as a painted fence. Contemporary sculptures pursue stillness as contemporary music pursues silence—indeed a relief by Kemény is entitled "Optical Silence."

As an alternative to motion, however, stillness is largely unreal. Today, the painting or relief that still hangs on the wall becomes, whether or not it was intended to, an element in a complex of audio-visual mechanisms of presentation and reproduction that destroy any quietness it may have. Masterpieces of the past are caught up in the motion of crowds moved before them as if they were exhibits at a fair—the spiralling ramp of the Guggenheim Museum is an outstanding symbol of the directional push exerted on the art-audience relationship by today's active museums.

The state of quiet is increasingly unattainable in contemporary experience, be it the most meditative. As Valéry said in *An Evening with Mr. Teste,* "No one meditates." Every mind is aware that, consciously or unconsciously, it is in constant interaction with the past, the present, and the dream. Even an artist of "ratios" like Josef Albers is moved to declare that for him colour is an "actor."

The opposite of motion, then, is not stillness but another kind of motion. "All sculptures move," said Giacometti once to me. "What a silly notion to produce a work that actually moves."

When motion is made literal, the artist's act (Continued on page 213)



"CIGARETTE," 1966,
SCULPTURE BY TONY SMITH



SPRING TO...

10 GREAT LOOKS TO WEAR THIS MINUTE

Newest, prettiest, springiest—the clothes on these ten pages, all enchantingly easy to spring into right now . . . to wear now under coats, alone later on. And on and on . . . Straw-slim dress, above: the straightest little silhouette, pulled straighter by low-slung pockets—in a marvellous pale-straw colour. New, tiny baby sleeves that just cover the arm-tops. Dress by Georgia Bullock, in cotton by Pomezia. About $80, at De Pinna; Woolf Brothers; Frost Bros.; I. Magnin. Saint Angelo for Vendôme earrings—fake pearls in Lucite cubes. White felt sombrero by Lilly Daché. Stockings by Van Raalte. Mademoiselle shoes. A dress for all seasons, right: thin camel-wool, starting a year-round career right now, worn as it is here—with gold stockings and gold kid shoes for day. By Wilson Folmar, in Hockanum wool loomed in America. About $75. Miss Bergdorf of Bergdorf Goodman; B. Forman; Joseph Horne; Bramson; Goldwaters. Bow: Anello for Emme. Golo shoes. Stockings: Beautiful Bryans. Gloves by Aris. Coiffure by Suga of Kenneth. These and the next eight pages, photographed at the recent exhibition of sculpture by Tony Smith at the Wadsworth Atheneum in Hartford—one of two major, almost concurrent exhibitions of his work, the other being at Philadelphia's Institute of Contemporary Art. A sculptor-painter-architect who has been—by his own choice—almost unknown to the public until now, Smith has emerged as a towering contemporary figure; his sculptures, massive, monumental, seem to "embrace space through volume and deep thrusts."

PENATI



SPRING TO...THE PALE PERFECT WOOLS

Two perfect little pale wools to spring into now: a pants suit, a coat—crisp, assured, uncluttered. Wider pants, longer jacket, right: the news in pants suits now...jacket down to mid-thigh, rising to a small, neat shoulder-line; pants, straight but not so narrow. By Ginala, in vanilla Rochambeau wool gabardine, loomed in America. About $125. Miss Bergdorf of Bergdorf Goodman. Coblentz shoulder bag. Pearl of a coat, far right, in pale pearl-grey whipcord ...smaller, neater, the whole silhouette lifted: waistline raised, sleeves set in high and snug, tiny collar rolled high. By Henry Friedricks for Brittany, in Anglo wool, loomed in America. About $160 at Miss Bergdorf of Bergdorf Goodman. Handbag by Glen. Stockings by Van Raalte. Shoes by Sbicca. Both pages: Lanolav gloves; coiffures, Suga of Kenneth. On both pages, the sculpture is "Fixture," by Tony Smith, from the important exhibition of his work held recently at the Wadsworth Atheneum, in Hartford.



"FIXTURE," 1966, SCULPTURE BY TONY SMITH





1966, SCULPTURE BY TONY SMITH

SPRING TO... THE DIRNDL-SKIRT SUIT, THE SHIRT-JACKET SUIT

Small on cheeks, big on looks—that's the way the spring suit bounces, brisking it up in marvellous wool tweeds. Pink, grey, and white checks, opposite: Close-cropped jacket, short-bounced skirt—nothing to ruffle the dirndl line but the lace shirt frills. A wool mark suit by Jacques Tiffeau for Tiffeau & Busch; Dick & Goldschmidt fabric. About $185. Lord & Taylor; Jordan Marsh, Boston; Woodward & Lothrop; Joseph Magnin. Lady Manhattan blouse, in Dacron-and-cotton voile. About $11. At Altman's. Bow by Anello for Emme. Knee-socks by Hudson. Evins shoes. Grey-and-white checked tweed, left: Military snap to checks—cropped shirt-jacket belting down panel-pleats. We added the lace frills. Suit by Dan Millstein, in Yuma wool and acetate. About $125. Burmel pocket scarf. All, Bloomingdale's. Suit, also Wanamaker's, Phila.; Woodward & Lothrop. Crescendoe-Superb gloves. Dior-Paris knee socks. Herbert Levine shoes. Both coiffures, by Suga of Kenneth. Both pages were photographed at the exhibition of sculpture by Tony Smith at the Wadsworth Atheneum.

PENAT





"DIE," 1962.
SCULPTURE BY TONY SMITH

SPRING TO...THE CROPPED-JACKET DRESS

Small-boy jacket cropped square, small-girl dress bare and flare—springing the new suit look at a brisk clip. Navy-blue wool gabardine, opposite: Squaring up, up, up from waist to neck—double-breasted jacket snugging a square-necked dress. Suit-dress by Seymour Fox, of Anglo wool loomed in America. Bonwit Teller; Julius Garfinckel; Montaldo's; I. Magnin. Napier earrings. La Bagagerie handbag. Hudson knee socks. White wool gabardine, left: Square as a box, flare as a triangle—waist-cropped jacket springing over a sleeveless dress, wide at the hem. A wool mark suit-dress by Jack Sarnoff, designed by Molly; in Anglo fabric. Lord & Taylor; Hutzler's; Sakowitz. Ciner earrings. Monet bracelet. Knee socks by Dior-Paris. Evins shoes. On both pages: Adolfo hats; Hansen gloves. Both pages photographed at the exhibition of sculpture by Tony Smith at the Wadsworth Atheneum.



PENATI

SPRING TO . . . THE SHORT-SUIT, THE SHORT-AND-LONG EVENING DRESS

Short is this spring's word—cropping up on jackets, bouncing off hems, spelling the look now. Chrome-green wool gabardine suit, above: Short sleeves on short jacket, short dress beneath—kick-off for white knee socks, curly white pompons. A wool mark jacket and dress by Frank Gallant, in Anglo fabric. About $225. At Altman's; Wanamaker's, Phila.; Frederick & Nelson. Wide cuff bracelets: Trifari. Knee socks by Dior-Paris. White ostrich shoes by Herbert Levine. Black silk-and-worsted evening dress, right: Circling past the knee like a whorl of great petals, black bares the leg, the shoulders. By Nat Kaplan; Couleur fabric. About $185. Saks Fifth Avenue; Halle Bros.; Frost Bros. Apex Art earrings. Bagatelle handbag. Bonnie Doon stockings. Saks Fifth Avenue shoes. Both pages: Shalimar gloves; Suga of Kenneth coiffures. Both pages photographed at the exhibition of sculpture by Tony Smith at the Wadsworth Atheneum.

DIFFERENT VIEWS OF "AMARYLLIS," 1966, SCULPTURE BY TONY SMITH





BEAUTY *bulletin*

DO-GOODERS DOING GOOD IN MORE THAN ONE WAY... BEAUTY HYBRIDS, DOUBLY EFFICIENT ... THE TREND

Sometimes it works this way—one beauty product is deliberately crossed with another to broaden its work-scope, double its benefits. Sometimes it comes about accidentally. A woman simply discovers a second benefit.

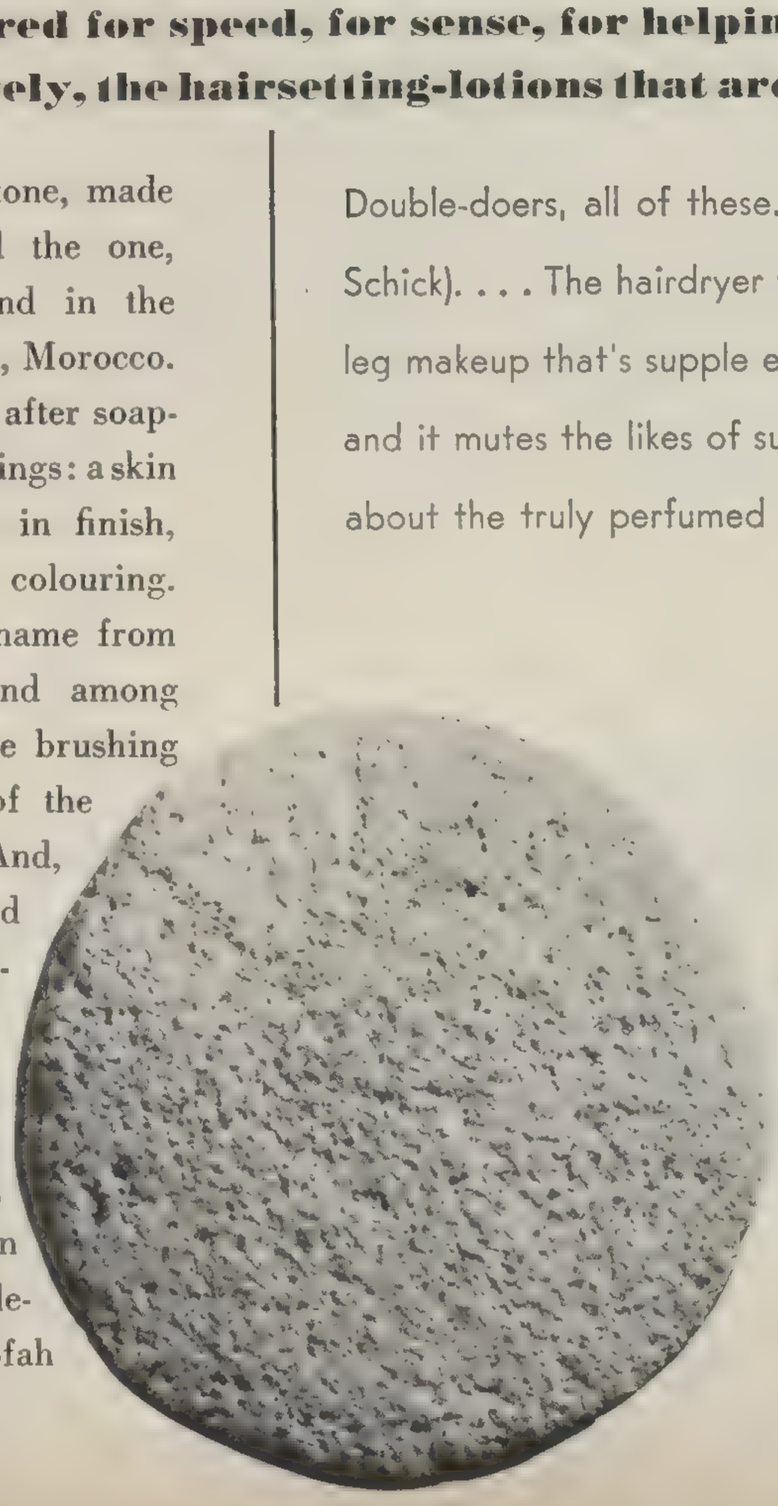
CONSIDER WATER. OBVIOUSLY GOOD FOR BEAUTY, OBVIOUSLY BASIC FOR LIFE ITSELF. BUT HERE'S ITS NEWEST WAY OF BEING A BEAUTY DO-GOODER: A SUPERB WATER—SAY EVIAN, SAY MOUNTAIN VALLEY, PUT IN AN ATOMIZER AND SPRAY ON THE FACE TO FIX A MAKEUP, MAKE IT SOFTLY MISTY. LATEST OVERALL CORRECTOR FOR ANY WATER IN ANY HOUSEHOLD: A FIXTURE BY CULLIGAN, TO CONVERT, SCREEN, PURIFY WATER. PERFECT WATER IS THE RESULT. . . .

One twofold proposition: the mirror that helps you handle two entirely different kinds of makeup. One side gives you back the normal reflection that most eyes that see you will see. The other side, magnified, readies you for close-ups. Good for the photographs that are part of that new phenomenon in the American scene, the improbability of leaving a restaurant or entering a gala without being captured on film. Some who turn out fairest of them all are women who have mastered the art of photographic makeup. . . . Mirror Go Lightly has come along to help. Portable job with recessed lighting, Go Lightly's sleight of hand includes a good-sized regular mirror and, on the flip side, a mirror with magnifying ways. Case it travels in provides storage for makeup, close-up or at a distance. . . .

Crossbred for speed, for sense, for helping to make hair comb more easily, gleam more decisively, the hairsetting-lotions that are also hair-conditioners. You know their names.

Double-doers, all of these. . . . The hairdryer that's a colour-accelerator on the side (Lady Schick). . . . The hairdryer with a device for scenting the hair as it dries same (G. E.). . . . The leg makeup that's supple enough to operate as another thing: give it the back of your hand, and it mutes the likes of sunspots. (Estée Lauder's is a good creamy choice.) . . . And what about the truly perfumed hair sprays by truly great perfumers? Control plus deliciousness.

Take the pumice stone, made from lava. Regard the one, shown below, found in the marketplace at Salé, Morocco. Arab women use it after soaping to achieve two things: a skin that's satin-smooth in finish, slightly bleached in colouring. . . . Lava got its name from Latin *to wash*, and among pumice's talents are brushing up the top level of the skin. Polishing it. And, by removing dead skin, in effect bleaching it. When you see arms that are luminously white, poetically feminine, suspect a pumice in daily use. Double-beauty-worker, loofah has this effect, too.



Delicate double: the makeup that colours, covers, and tries not to look like makeup

Watercolours. Delicate little washings of "pretty" colours for the face, eyelids, mouth: these are the latest things from Estée Lauder, who has put a number of the ingredients for watercoloured makeup into bottles capped with watercolour brushes. A marvellous makeup foundation in the group is something called Beige Number Three. Paled-up blues, a violet, a sage-y, mossy green are among the eye-shadow shades. And even the watercolour rouges and blushers come in brush-on liquids. . . . Gino Charles silk surah dress, at Miss Bergdorf of Bergdorf Goodman; Rich's; Neusteters; I. Magnin. . . . Earrings by Marvella. . . . Hanes stockings.



BEAUTY *bulletin*

MORE ABOUT THE BEAUTY HELPERS WITH TWO-TRACK MINDS . . . INVENTIONS WITH TWO WAYS OF DOING GOOD

You know about bath oils that soften the water and scent the bather. And what about these? The double do-gooders such as Vitabath (softener, invigorator, and *total* freshener), and the exotic bath additives of therapeutic bent. For instance, in Europe people will swear that the great, gorgeous cake of Tilleul, a soap by D'Orsay that's here in the U. S. now, has tranquillizing properties. Linden is the tree from which it derives. . . . Then, for anyone in search of a marine-blue bath in which algae figure, and for which invigoration is a claim, there's Algemarin. . . . "To relieve tired and aching conditions of the body," as well as to scent with pine, there's Wiberg's English pine essence. . . . From Italy, Ca' d'Oro scented bath salts are meant to stimulate all over (certainly stimulating is the handsome chunk of scarlet plastic bottle in which the salts are packed). . . . All of these, plus a softening and soothing, totally crisping cucumber bath oil: found at Caswell-Massey.

Doubling in glass (or plastic) as glare-cutter and eye shadow: sunglasses or spectacles with lenses in pale eye-shadow shades. . . . And what woman doesn't know how the frames themselves can conceal the circles instantly? Below, wraparound sunglasses with quick, short, down-swept side-pieces very much like those worn by an all-time launcher of sunglass fashions—Audrey Hepburn—in her next film, *Two for the Road*. The ones shown are called Wraporama by Riviera. Ring, Mimi di N: Saks Fifth Avenue.

MOST IMPORTANT DOUBLE-BENEFITTER AROUND: THE MOISTURIZING BODY LOTION THAT ALSO SCENTS THE BODY DEEPLY. . . . IT'S CRACKING THE CASE OF UNDER-FRAGRANCING FOR MANY AMERICAN WOMEN.

Merged in a single jar or bottle: two beauty services in demand. First service: colour stabilizing (a violet or green pre-makeup toner to help keep makeup foundation colour steady during wearing). Second service is either moisturizing (as in Ultima II's toner), or all-over repair of impairments (as in Adrien Arpel's violet stabilizer, locatable in Bloomingdale's beauty salon).

DUAL OPERATORS TO HELP EYES LOOK YOUNG, DEWY, FRESH: THE GLOSS STICKS THAT ACT AS EMOLLIENTS FOR EYELIDS—AND DELIVER ENOUGH SHINE TO COUNT AS COLOURLESS EYE SHADOWS AT THE SELF-SAME TIME. . . . IN THIS ANTI-LINE LINEUP ARE THESE . . . ONE BY ALEXANDRA DE MARKOFF. ANOTHER BY EVELYN MARSHALL. AND A COLLECTION BY ESTÉE LAUDER, WHO ADDS THE FAINTEST OF TINTS TO HER SMOOTHING GLOSS —TINTS OF VIOLET, BLUE, CRYSTAL GREEN, GREY. . . .



Double-barrelled beauty idea: the nail enamel that's much tougher than it looks

To add a firm coat of armour to the fingernails. To look more transparent and delicate than ever. This seems to be the dual objective of new nail-enamel thinking—and long-wearingness is a part of the plan. New performer, seen on the page at right, is Ultima II fingernail enamel—a formula about which Revlon, Ultima II's sponsor, was excited enough to dispatch a crew of hands to show the shades and take on any challengers who might want to talk of durability. The shade shown here is Limoges Pink, one of a collection of seven new shades. These, found only where Ultima II things can be found (which is to say, on not every corner of this earth). The tweed seen here is a coat by Originala. One way you'd wear it is with a ruffle-cuffed shirt and skirt. Coat with its own white dress; rings, unreal whoppers by Kenneth Lane: Saks Fifth Avenue.

PENATI BERT STERN



MORE...
MORE...
MORE...
THE BEST
OF
SPRING IN U.S. FASHION



BEST OF SPRING U.S.A.

The shirtdress takes a belt, left, and takes it high for a good new day proportion—tabbed, Tattersalled cotton, beige crossed with crimson and navy. By Kasper for Joan Leslie; Durene cotton (Chantilly fabric). About $65. At Miss Bergdorf of Bergdorf Goodman; Jacobson's, Michigan; Neiman-Marcus; Joseph Magnin. Gloves by Etienne Aigner. The square watch by Longines. The shirtdress strikes silver for evening, right: electric-turquoise crêpe charged with silver sequins at tab, collar, and shoulders. By Dominic for Matty Talmack; William Rose silk crêpe. Bonwit Teller; Frost Bros.; I. Magnin. Van Raalte stockings. Mary Carmen earrings. Coiffures by Suga of Kenneth.

THE SHIRTDRESS—BELTED TATTERSALLS BY DAY... PAILLETTES FOR EVENING

STREAKED HAIR— WHERE THE HIGHLIGHTS PLAY

An abundance of hair that twists and turns, every twist and turn alive with light—this is what streaking can do for hair, is doing for all the bright heads, all across the country, right now. Giving hair an illusion of movement, even when standing still . . . splintering light into shining facets . . . reflecting the flattery of light on faces, on fashion. For real hair, fake hair, all hair, streaking is as much a part of the look as the cutting and combing. Streaked is the word on hair '67.

BERT STERN





BEST OF SPRING U.S.A.

Schoolroom-jumper, left, a short swing of grey flannel over the prettiest pink shirt in the world —silk crêpe with a choirboy collar, sleeves caught with buttoned cuffs. By Geoffrey Beene. A wool mark jumper of Mayflower flannel. Bonwit Teller; Woodward & Lothrop; Frost Bros.; I. Magnin. Roman Stripe stockings. Golo shoes. Polo-shirtdress, right, in the whitest white gabardine marked off with welting and held at the waist by a narrow black leather belt. By Pat Sandler, of Rochambeau worsted loomed in America. About $90. Miss Bergdorf of Bergdorf Goodman; Hudson's; Bramson; Joseph Magnin. Earrings by Mary Carmen. Watch by Movado. Christian Dior stockings. Both pages: coiffures by Hugh Harrison of Coiffures Americana.

BERT STERN

SHIRTDRESSES—
THE JUMPER SWING,
THE BELTED WAIST

BEST OF SPRING: U.S.A.

The perfect little white silk shirt, left, barely extended and impeccably cut—small rounded collar, tabbed shirt front, shirtcuffs held here by twisted gilt links. Perfect proportion added by knee socks. Dress by Rona. About $55. At Peck & Peck; Frost Bros.; J. W. Robinson. Monet earrings used as cuff links. Roger Vivier shoes, to order at Saks Fifth Avenue. The big watch from Cartier. The cowboy shirt, right: heavy white checker-puffed silk with a ring collar, cowboy-shirt yoke, and a split hem—great to run around in this spring, to zip straight through summer. By Jacques Tiffeau for Tiffeau & Busch; Onondaga silk. About $160. Lord & Taylor; Woodward & Lothrop; Burdine's; Hudson's. Both pages: Solar knee socks. Coiffures: Hugh Harrison, Coiffures Americana.

BERT STERN

THE SHIRTDRESS—
TAILORED WHITE
SILK PROPORTIONED
BY KNEESOCKS



THE SHIRTDRESS—
CHECKS
AND STRIPES

BEST OF SPRING, U.S.A.

Tabbed Tattersalls, left: gold-and-black checks on white cotton, shoulder-tabbed and pocketed like officers' fatigues...rolled up sleeves, slit up hem; golden links added at the waist. David Crystal shirtdress; about $25. House of Joy belt. Best & Co. Dress: Jordan Marsh, Florida; Harzfeld's; Neiman-Marcus. Solar knee socks. Scarf by Emily Wetherby. Stripes going round, near right, going bright, but not going far: mini-shirtdress in vivid red, pink, yellow...fullish sleeves tightly cuffed, straight lines lightly tied. By Deanna Littell for Mam'selle Boutique in crinkled crêpe of Dacron (Stehli fabric); junior sizes. About $45. Lord & Taylor; Jordan Marsh, Boston; Rich's. Napier earrings. Shoes by I. Miller. Brush-stroke stripes, far right: the printed silk shirtdress in navy and white, straight up and down, ready to wear and wear and wear. By Victor Costa for Suzy Perette; about $40. Saks Fifth Avenue; Higbee. Robert Originals earrings. Bonnie Doon stockings. Evins shoes. Coif: Hugh Harrison of Coiffures Americana.

BERT STERN



BERT STERN



THE SHORT-JACKET SUIT SHAPED UP IN PLAIDS

BEST OF SPRING, U.S.A.

In great shape for spring, left: A little double-breasted jacket cropped a scant inch above the waist, and an easy bias dress that swings wider at the hem—all tapped out in a staccato plaid of navy and pale-blue dots on white wool. By Oscar de la Renta for Jane Derby, of Anglo wool loomed in America. At Bonwit Teller; Hutzler's; Harold's; Sakowitz. Hanes stockings. White patent shoes by Golo. Sarah Coventry earrings. The short-jacket suit goes straight, above: Black and white plaided cotton for a waist-cropped jacket holding close to the body over a black silk overblouse and narrow dirndl skirt. By Charles Cooper for Cooper-Couture, of Pomezia cotton. About $245. Bergdorf Goodman; Miller & Rhoads; Frost Bros.; I. Magnin. Stockings: Bonnie Doon. Golo shoes. Pakula earrings. Coiffures: Pierre Henri, Saks Fifth Avenue.

SPLIT-SKIRT SUIT, FLYING PLAID COAT



BEST OF SPRING, U.S.A.

Skirt with two views, left, split like trousers in front, skirted in back...beige-and-green tweed with a little matching weskit, single-breasted jacket, and a fling of silk chiffon scarf. Of Bianchini wool. Cadoro earrings. Christian Dior stockings of Antron nylon. All at Lord & Taylor. Suit: Gidding-Jenny; Frederick & Nelson. Ring by Smith St. Jacques. Cartier watch. Yards and yards of coat, right, all on the bias. A splash of black-and-white wool plaid crossed with yellow, red, green, and blue. Held by a three-quarter belt at the waist above its full swoop of skirt; its own scarf to swing across the shoulder. Sandor Goldberger earrings. All, at Bonwit Teller. Coat, also at Hutzler's; L. S. Ayres; Neiman-Marcus. Hudson stockings, at Altman's. Gloves by Kislav. Costumes, both pages, by Trigère. Both coiffures by Hugh Harrison of Coiffures Americana.

BERT STERN



VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

Los Angeles: Boutiqueing with the sparklers

Hollywood—home of the stars, celeb heaven—now becoming a boutique bunny's heaven too.... New boutiques sprouting up faster than a star is born... Here! See some of the sparkly names on their rounds....





It's Tina Sinatra, left, ready to sloop off from the Bel Air homestead, in her camel pants-tailleur—nippy overcoat to the knee, pants with the famous cut of Jax. $145. Jax, 9667 Wilshire Blvd....

Mireille Mathieu, right, number one on the French pop-scene, in Hollywood to bang up the big deal . . . tries on star-size glasses—the lenses tinted a rosy-pink maroon. $13. "The General Store," 373 North Bedford Drive....

Susannah York was there (left)—in fact *everybody* was there—*nobody* wanted to miss the opening of the newest, biggest, brightest Paraphernalia yet. Besides, it is smack opposite "The Daisy" discothèque which makes the whole scene real red. . . . Susannah York bought Betsey Johnson's tinselly motorcycle jacket, $90, and her pearl-grey satin bell-bottoms, $23. Paraphernalia, 323 North Rodeo Dr....



Yes, Elizabeth Ashley *is* at the hairdresser's—right, she's just stopped to rest a minute in the boutique Gene Shacove's opened on the ground floor of his coiffure emporium . . . what Gene sells to his friends, stars, and clients are lots of designs of that super star of fashion, Rudi Gernreich, plus other California-based talents—like Elizabeth Shaw who cooked up this navy-and-white woven cotton caftan. $250. Gene Shacove Ltd., 451 North Rodeo Drive....





Wendy Wagner is ready for the range, left, because she's gotten all togged out at Mayfair, *the* boutique for the rough and tough ranch life. . . . Marvellous butter-soft kid leather shirt coloured mellow yellow and violet, $35; jean-cut buttery-yellow suède pants, $45; and scrumptious soft boots to order, $45. Mayfair, 372 North Rodeo Drive. . . .



Sally Hanson can relax, right, and just sit-a-rocking in her backyard—who has a better right?—for Sally is the designer and wife of Jack, the owner of Jax. And we *all* know what Jax is to the boutique world. Sally's wearing her midnight-blue velvet pants-tailleur, $130, with a white satin shirt, $50. Jax's L. A. boutique, 9667 Wilshire Blvd. . . .





Joanne Woodward or Mrs. Paul Newman, left, reclining in a Récamier mood. For such a scene: long violet velvet, the exact same shade as Mrs. Newman's eyes. $150. Jax, 9667 Wilshire Blvd. . . .





Sonny and Chér, left. Caught—on "The Strip"! Where've they been? At DeVoss of course, the boutique for real red, adventuresome dressers, either sex. Sonny and Chér left this time though in what they wore in: their own designs—Chér's in taxicab-checkered green and white, Sonny's in Op art black and white, and ditto checks. DeVoss, 8673 Sunset Blvd. . . .

Portland Mason thinks, right. In fact the word is out that she's the brightest young girl in Hollywood—which can't be easy. What the aspiring actress is deep in thought about here: oatmealy-coloured handknit trews, sweater, and took; $110 altogether. From Switched On, Ltd. (a boutique which calls itself a "rather British haberdashery"), 220 Santa Monica Blvd. . . .

PHOTOGRAPHS BY CATERINE MILINAIRE

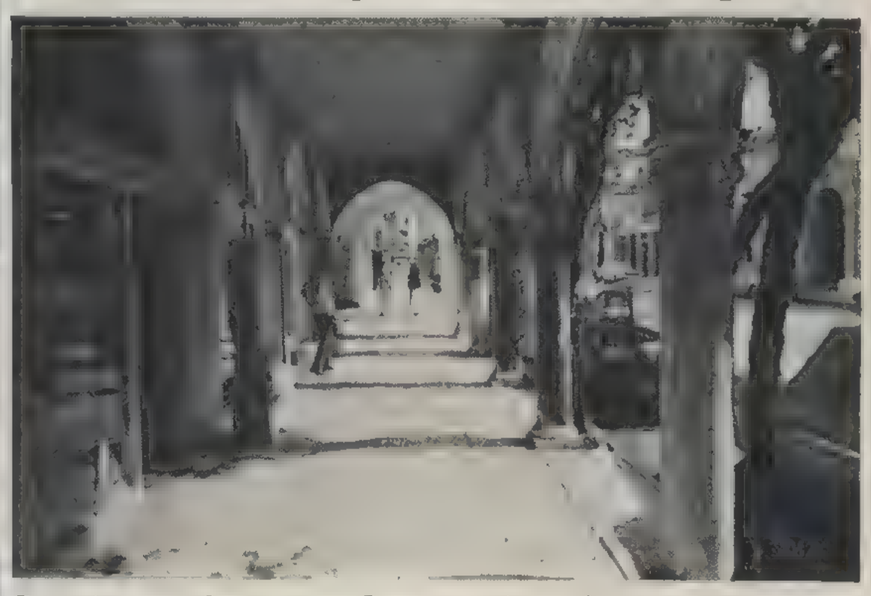
More next page

VOGUE'S OWN BOUTIQUE *Continued*

Palm Beach: Worth Avenue has been called

the most beautiful place in the world to shop. And it probably is—for that short straight strip of immaculately white, manicured, and tended street, shaded from the whipped cloud, hot sun, azure sky by arcades of cool stone columns—the little allées and courtyards that amble off from it filled with growing green, bougainvillaea, tinkling water fountains . . . well it all exudes such a sense of—of well—solid, durable pleasure and well-being. . . .







Starting at the top and sauntering along: ***Of course there's Miss Lynn standing in the flowery painted door of "Martha's,"*** above. Everybody knows that it's "Martha's," Palm Beach, where you can always find yards and yards and yards of a selection of the most ravishing clothes of Norell, Galanos, Galitzine, and just about any really luxe designer you can name. . . . Down a ways, Via Mizner ambles off, left. Tucked in among the flowering vines, the twittering birds, is ***Salon Français Inc.—a doll-sized haut-couture salon*** where *everybody* has a delicious evening skirt, or embroidered palazzo pyjamas





expertly made by talented Cuban hands. . . . ***And that's where the original "Lilly" is,*** the fabulous business Lilly Pulitzer (far right) built on a printed cotton shift. Now there are ten Lilly boutiques planted up the Eastern seaboard, and new Lilly ideas emerging from this little flowery corner each season. This time it's Lilly bikinis and tennis dresses. . . . ***And Worth Avenue's boutiques for the "objet"—sensational!*** There's "Bagatelle," above. Inside its carved wood arched door, such pleasures to look at, to feel, to fill a house, including yards of the great D.D. and Leslie Tillet printed cottons and silks. . . . ***And this season's new boutique for the "objet"—"Pasha,"*** right, where Lorelle Hearst supplies what every Palm Beach hostess needs—the perfect round table, and the charming, luxurious circular tablecloths to cover it. . . . And added lovelies like embroidered pillows, rare porcelain, gilded silver swans. . . . ***And then there are so many more tempting spots*** . . . like "Jax," where aficionados of the Jax look like Nancy Cunningham, left, find that they haven't been stranded without their familiar gear. . . . And then there are "Winona Hunt" and "Bettina di Capri," both of whom import—intact—the look of the sunnyside of the Italian homeland. . . .





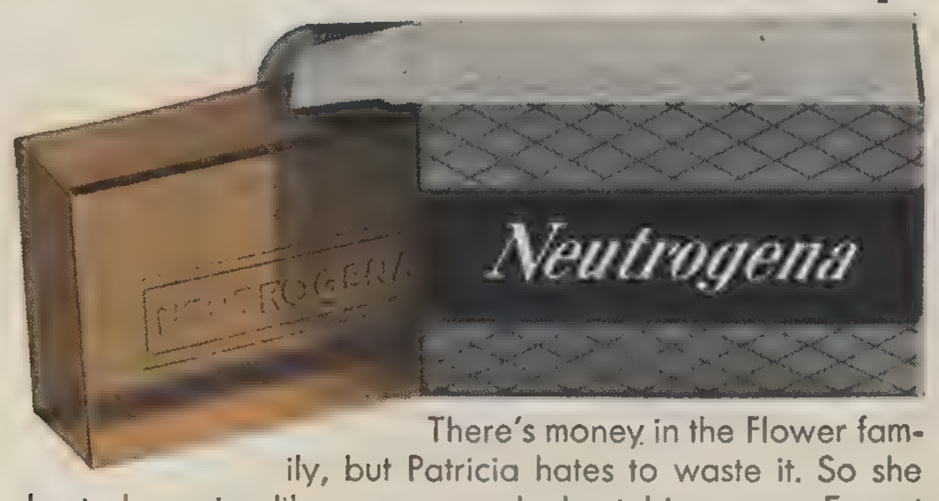


JACK ROBINSON



**She takes her chauffeur to carry the bargains.
Today they captured towels by the dozen, 79¢ off.
But then she spent $1 for a single bar of soap.**

This soap.



There's money in the Flower family, but Patricia hates to waste it. So she hunts bargains like some people hunt big game. Except where her complexion is concerned. There she passes up 2-for-1 giveaways, and spends her $1 for the unequalled, unparalleled purity of Neutrogena.® This clear natural bar has been coddling her sensitive skin since her debut. It cleans like no ordinary commercial soap can. Leaves her face silky-soft, smooth, calm, and un-stretched. To Patricia, Neutrogena is a blue-chip bargain. Indeed it's so different it's patented. But to wash is to know. And you can do that yourself for a dime.

Find out why for just 10¢

(Cost of mailing trial bar). ©NEUTROGENA 1967

Send 10¢ and your name, address, and zip code (a must!) to Neutrogena, Dept. V-2, Box 1660, Santa Monica, California 90406.



For after-five,
the perfect coat-dress,
an elegant evening idea
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Imported re-embroidered
lace in a softly flared
silhouette. White, mimosa,
or black; sizes 6 to 16.
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Los Angeles 14, California.

The Power Set

(Continued from page 155)

Mme. X., who twenty years ago married the richest young man in Hanoi, now finds that her new American friends do not recognize her husband at parties; alone she negotiated a cultural mission to the United States, where alone she will negotiate for the construction of a factory in Saigon. Having fulfilled their maternal obligations, the mothers become inventors of necessity. They are without scruples. "You see," explains Mme. Thi's American-educated daughter, "women weren't really people before. They weren't individuals in the Western sense. Now, suddenly, they can do anything they want."

To men of principle the prospect is alarming. One army major, distinguished as much by his absolute probity as by his real desire for a social revolution, refuses to bring his wife from her native village to his more comfortable quarters lest she grow too accustomed to luxury. He says, "The women are the deepest source of corruption in Viet Nam." Dr. Dan, the only practicing populist among the politicians, likes to horrify American lady social workers by outlining the depths of his anti-feminism.

"Mme. Nguyen Huu Co says that, while social change is evident in Viet Nam today, a woman must still obey what we traditionally refer to as the Three Follows: the duties towards her father, her husband, and her son." The Defense Department interpreter can not repress a traitorous laugh.

The wife of the Defense Minister looks at him suspiciously, then turns back to the business of choosing between an iced cake, a lichee nut, or one of the expensive oranges that rise in a golden pyramid above her table. A short woman with a towering bouffant coiffure and spear-length red fingernails, she has for the length of the interview sat bolt upright on the couch—an imperious doll issuing orders and statements. At each rat-tat-tat of her sharp little voice, the five ladies of her Grey Ladies organization murmur approvingly; their flowered silk *au dais* nod like potted plants in the warm distances of Mme. Co's new living room.

Mme. Co twists a vast diamond around her finger. Conscious of her dignity, she is made nervous by her inability to tell what impression she is making on her American visitor. Though the barrier is higher than language, she, unlike her husband, speaks no French or English.

"Mme. Co says that she and the other ladies feel obliged, indeed they feel compelled, by the situation of the country to engage in charitable endeavours. She says that the tendency of all ladies of good society is to take part in humanitarian activities."

On the day of the Festival of the Moon Mme. Nguyen Van Thieu, wife of the Chief of State of the Republic of Viet Nam, visits the Go Vap orphanage with her retinue of ladies from the Vietnamese Association of Women of Goodwill. Delicately the ladies drop cookies in the hands of the polio cases, the meningitics, the paraplegics, and the mentally ill. Though flies halo a child with an open sore on his head and the polio cases roll their eyes, unable to get hand to mouth, there is no shrinking away. Trailing a cloud of perfume over the hot, childish smell, the ladies sweep after their regal leader up to the babies' ward, where Mme. Thieu picks up a little boy and holds him against her. The child's head lolls against her diamonds, and she puts him down. Under the white nightgown he wears especially for the occasion, his skin is raw with skin disease. Onwards the ladies go, through the endless wards, past the shrivelled babies taken from their relatives, from the hospitals, from the police, and from the sites of military operations to swell this empire of children. One baby dies a few minutes after the procession has passed by him.

Viet Nam has no committee women, it has a multitude of queens. In the grand houses of Saigon, walled off from the teeming streets, the ladies design worlds for their families out of the ancient stuff of Viet Nam. With old loyalties they build bastions to survive the changing governments, the pressures of the Americans and mass society. As it retreats within the walls of the family, the life of the nation retires into a maze of elliptical tunnels whose ends rarely match their beginnings. When a bizarre political alliance emerges or an apartment building—for rent to the Americans—rises on public land, the explanation will usually be found among the matrilineal byways of the leading Saigonese clans. "I controlled ten votes in the last election," said one Southern lady airily. "My youngest servant girl came of age." The same lady claims to have uncovered a Buddhist-Communist plot in the Girl Scout's organization—to which the Minister of Youth and Sports had become an unwitting dupe. Over morning coffee the mistress of each grand household will with her aunt and her first cousin discuss a ministerial appointment, the price of real estate, or the means of obtaining an exit visa; a decision will be taken and, in a more or less oblique fashion, the matter resolved.

When the women come into their own right as doctors, lawyers, professors, and politicians, they come in the confidence of their own esoteric powers. A trial lawyer, the beautiful Mme. Vui, has only to speak and the most mundane information transmutes into a Vietnamese Cross of Gold speech. She is something of a demagogue. Appointed—on her own terms—to the Army and People's Council, she introduced a proposal that prostitution be legalized for the sake of the prostitutes.

—Mlle. Oanh, an aristocrat from one of the leading Catholic families, runs a settlement house for girls (the only one of its kind) in the slums of Saigon, where she wears the black pyjamas of a peasant. After four years in an American college, she came back to Viet Nam contemptuous of the fashionable charities and passionately concerned with the social disorganization caused by the war. She is afraid neither of the authorities nor of the juvenile street gangs who terrorize the police in her neighbourhood.

—Mlle. Z is twenty-two and

exquisite, the very perfect specimen of the Vietnamese woman-butterfly. She is also the spokesman for the Buddhist Youth groups which last spring spearheaded the militant opposition to the Government in Saigon. At the height of the political crisis, when angry mobs ranged through the streets each night, she batted her long lashes and said, "Oh dear. Oh dear, I am so afraid that if the Government does not make a compromise there will be people hurt, so much suffering." Two months later, when the police raided the Buddhist Youth Centre, she was the first one out of the window: her male compatriots went to jail.

To the young women in the universities of Viet Nam all opportunities lie open; exempt from military service, they are also free within the vacuum of manpower to go to the limit of escaping their condition as women. Like one lady professor who took her PhD in the United States, they can, if they wish, forsake the elliptical routes and come out into the open in direct competition with men. Like her, they will succeed on masculine territory, but, rôle-ridden, analytical, they may neutralize their mysterious powers which spring from the complex roots of the household. If so, the country will be transformed. Now that its other institutions—the nation, the village, and the common tradition—have all but disintegrated, the households contain the final resistance of Viet Nam.

Joe Namath

(Continued from page 156)

signing with the team, Joe's knee was operated on, an operation covered by *Life, Sports Illustrated, Time,* and almost every sports section in the country. Namath became the butt of a Bob Hope monologue—and *that's* show biz. Twice he became a cover for *Sports Illustrated,* once standing in his Jets uniform in the middle of Times Square. He became "Broadway Joe." Everybody learned, week after week, magazine after magazine, that he had a Lincoln Continental, a penthouse apartment on the East Side, marble floors covered with wall-to-wall six-inch-long llama fur, an interior decorator; that his football shoes were white instead of regulation black (he explains politely that he *likes* white football shoes), that he practically rents a table at the Copacabana, that he invites opposing quarterbacks to visit him at his favourite discothèques, that he comes home at five or six in the morning, that he shows up at the Cheetah and the bouncers automatically form a block to protect him. And the girls. . . . Everybody knows about the "broads and booze" as Joe puts it.

That Joe is personable, the kid with a taste for the lights and high-living, instant interestingness.

The Joe Namath who is stirring and rather heroic plays football. Namath is a twenty-three-year-old quarterback of great promise but with an Aristotelian tragic flaw: his legs. He makes his living by standing at the epicentre of violence in a highly intricate, highly organized, dead-serious war game. He is the leader, the man moving his team emotionally and strategically. Relatively short and slight, he and the successful execution of his special skill are simultaneously the objects under attack and defense by tons of highly trained beef. The opposing team is dedicated to stopping him, hurting him, crippling him, if possible. His own linemen will sustain any injury to protect him. Sitting on the Jets bench, the defense unit watches him direct the offense team, and their morale depends on his performance and condition. All eyes in the stadium are trained on the man in the white shoes.

(Continued on page 209)



DEP does!



It's Super. Super Dep is strong yet gentle... Dep's special formula for hard-to-hold hair. It's just as innocent of alcohol and lacquer as famous Crystalpink Dep for normal hair. But it's powered with unique ingredients to hold where all other sets let go. On baby-fine hair. On over-processed hair. On hair that frizzes up when it's humid or falls down when it's damp. Your hairdresser uses Super Dep for hard-to-hold hair ...her customers' and her own. Put your hair in its place the same way.

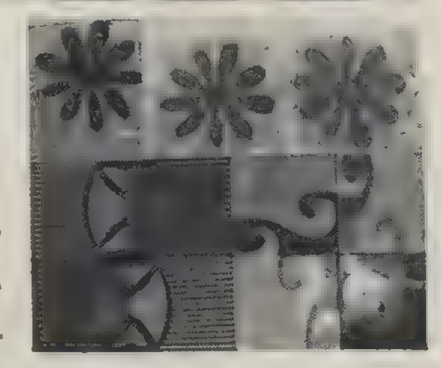
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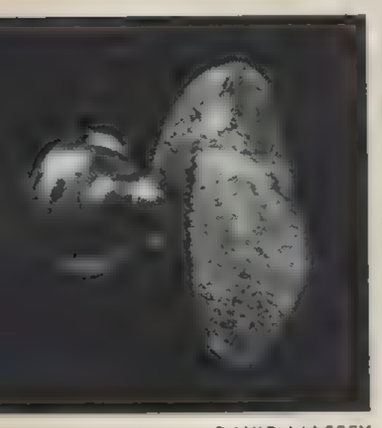
VOGUE'S DECORATING FINDS AND IDEAS FOR FASHIONS IN LIVING

Three young American decorators: How they use the unusual from everywhere. ...It's all available in America now.



Angelo Donghia of Burge-Donghia, 315 E. 62nd St., N. Y. 21*, changes the accessories of a basic black room, *above,* and instant re-decorating happens. Two shiny painted walls . . . they might be white, navy, coffee brown, or yellow . . . alternate with two of sheet mirror to reflect the goings on. A floor of Amtico vinyl tiles, Ivanhoe pattern, made-to-order, needs no rug and washes. Shiny white reproduction Chippendale chairs have white slip seats. Change their covers and the round table skirt, and zut! a whole new scheme. The Ken Scott zebra-stripe cotton from Milan, $15.75 yd., Clarence House, 40 E. 57th St., N. Y. 22. Change the objects on the console . . . here, crystal flame candlesticks, $80; paperweights, $25 up; from Italy, England, Belgium. All Tiffany, 727 Fifth Ave., N. Y. 22. Add shiny painted cardboard tiles, *above right,* for party or summer floors. By Puzzles, to order at Paperworks, 783 Madison Ave., N. Y. 21. The one unchanging accessory: Nugget doorknob, *left,* brass, $12.50, Guerin, 21-23 Jane St., N. Y. 14.





DAVID MASSEY

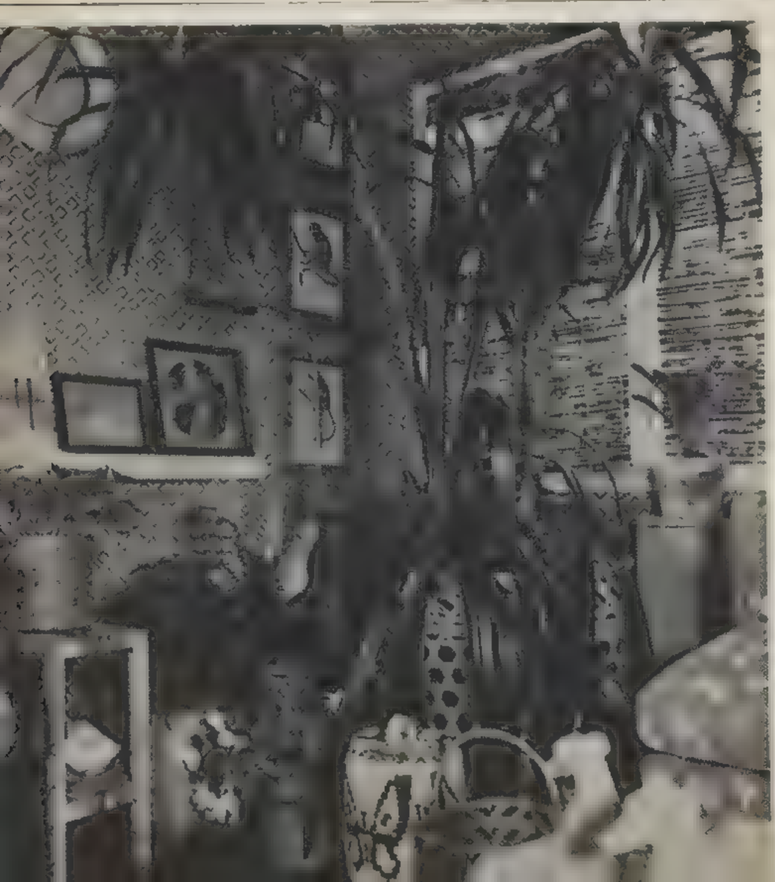
Mrs. William Rayner of MAC II, 1105 Park Ave., N. Y. 28: makes twelve flowers seem masses, in two arrangements, one short, one tall. *Floats* them on an "invisible" table . . . 18″ glass cube, $140, Pace Collection, 315 E. 62nd St., N. Y. 21 . . . then explores smash fantasy by having an East Indian bench feathered . . . bright green for the legs, purple for the cushion. Unfeathered rush-seated stack benches, bright lacquered legs, $30, at Sona, 11 E. 55th St., N. Y. 22. . . . Twelve flowers make wow another way as mantel garniture in three individual glass tumbler-topped carafes, $1.50 ea., America House. 44 W. 53rd St., N. Y. 19. . . . Logs in winter, plants in summer use a French vegetable basket, $20; MAC II. Mrs. Rayner adores Japanese 22-k. gold-plated "Bamboo" flatware, $15 a 6-pc. place setting; Azuma, 790 Lexington Ave., N. Y. 22, and plants real guinea hen feathers in a basket, $22.50, by an objet, $58. Both Stephen Barany, 149 E. 72nd Street, N. Y. 21.

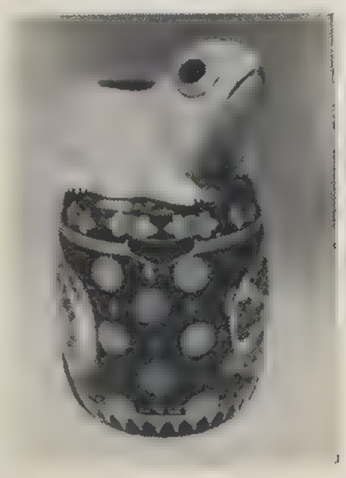






Edward Zajac and Richard Callahan, Zajac & Callahan, 215 E. 64th St., N. Y. 21, dig baskets . . . so decorative . . . and collect them to hold trees, plants, or just to stand around looking great. *Far left:* Some of their baskets, from Japan, Australia, North Carolina, and, newly, the Zunis, from American Indian Arts Center, 1051 Third Ave., N. Y. 21; $4 to $50. Richard Callahan as well as his partner Edward Zajac consider a piece, or so, of Oriental porcelain a "must." *Top left:* White porcelain frog, an Italian copy of an ancient Chinese one, holds flowers, a plant; $30, Tiffany, 727 Fifth Ave., N. Y. 22. The Japanese gold, orange, and white Imari ware garden bench, $50, makes a pull-up seat for non-frogs, too, or a table. Asian House, 58 W. 57th St., N. Y. 19. *Lower left:* On a flat parquet-like fur rug . . . grey, white, brown, or beige Mexican kid, 3′ x 5′, $55, Phoenix, 793 Lexington Ave., N. Y. 21 . . . the newest idea in needlery, covering a parson's table, 18″ x 12″, by Maggie Lane, who researches beasts and beetles for her designs. Her sitting-on-a-fur-rug cushion is in the same black, white, grey gros point. Both, to order in any size and colours, at Chodoff, 117 E. 57th St., N. Y. 22.







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Joe Namath

(Continued from page 205)

Coming out of the huddle where he has called the play—sometimes determined by his coaches who have sent it in with another player, sometimes by him—he reaches under the centre who snaps the ball to him. The quarterback has anywhere from three to four-and-a-half seconds to do his job before hundreds of pounds of opposition knock him down, toss him up into the air through sheer impact, or injure him. In these few seconds, he drops back six or eight paces into the pocket formed by his blockers, inspects the opposing team to figure out their defensive formation, calculates his best stratagem, locates the positions of his most likely pass-receivers, plants his right foot, cocks his right arm at shoulder height, then throws the ball. This is Namath's most valuable skill, the quick release.

Some quarterbacks, unable to find a pass-play possibility opening up, try to run the ball. Because of Namath's physical flaw, he has to throw or eat the ball, i.e., is unable to get rid of the ball before he is knocked down. If the ball is received by a teammate and run, either for a touchdown or ground gain, Namath is cheered. If the ball falls either short of or beyond the receiver, Namath is booed. If the ball is intercepted by the opposing team, Namath feels bad. Interception is every quarterback's worst dream.

During his first two seasons in professional football, Namath has thrown some brilliant passes, and he's had quite a few intercepted. He has called some brilliant plays, scored some brilliant stratagems, and he's made some serious misjudgments. The adjustment from college to professional playing is a difficult one, one that many college stars simply can not make. It usually takes a quarterback at least ten years to gain the experience necessary to develop his full potential. Namath will probably never have a chance to find out exactly how good he's capable of being. He throws himself into every game the way El Cordobés enters a bull ring, intense and final.

At the age of twenty-three, at the age of beginnings, Joe Namath has two bad knees, the most vulnerable spots on a football player, and each time he plays he risks further, perhaps final, damage. His right knee is stiff from an operation and will never improve. It is protected against further damage but not excruciating pain by a Palmer knee brace. He has arthritis in the right knee and recently developed bursitis in the left. His football life is full of knee drains, wet compresses, exercises, constant pain, and limping. He is almost completely immobile on the playing field when that thundering herd of bulls charge him.

Recently, during a week when five magazines came out with stories about Joe the Super Swinger, he admitted to one journalist that he was racked up so bad in one game that he actually thought for the first time about the possibility of retiring. At the age of twenty-three, the age of beginnings, he's never sure which season will be his last. Asked if he thinks regulations should be introduced for the protection of quarterbacks, he said, "Hell, no, that would take all the fun out of the game. Sure, it would be great to stand back there with all the time in the world to throw the ball, but that wouldn't be football, would it?"

His teammates know all about Joe the Swinger, they read the stories, after all, but on a Sunday afternoon when they're lining up on the field, all they want, all they need to know is: Joe, do you love to play football? With the perceptiveness born of a will to survive in a game of violence, they think they already know the answer.

The danger he faces at the centre of violence may well explain why he's constantly at the centre of a party, of a crowd. Less concentration left for the nightmares. Reality.



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A Garden of History

(Continued from page 167)

but enchanting fin-de-siècle embellishment of the lawn near the fountain basin in the South Grounds.

In America as in Europe, that period was the heyday of conservatories and greenhouses. In all likelihood there had been a White House greenhouse since earliest times. But the first documentary evidence of anything of the sort dates from 1857. Rebuilt after a fire in 1867, the nineteenth-century Presidential hothouse produced quite famous flowers for progressively more elaborate receptions.

"Life at the White House," according to Mrs. Ulysses Grant in later years, "was a garden-spot of orchids." Mrs. Benjamin Harrison had designs made in 1890 for an immense new conservatory on the South Lawn. A cross between the Brighton Pavilion and the Crystal Palace, her glasshouse would have extended the entire length of the Executive Mansion, if she had been permitted to build it—which she wasn't. Instead, she lavishly redecorated the interior of the Mansion itself, and lined her red velvet upstairs hall with potted ferns.

The greenhouse was finally abolished by President Theodore Roosevelt. On its site, that particular President—whom, for all his other remarkable qualities, one doesn't normally associate with architectural taste—began the building of the new Executive Wing, including the present President's office: a one-storeyed building with a charm of its own that none the less has a perfect compatibility with the splendid early nineteenth-century edifice that it prolongs to the west.

In the Green Room of the White House there is a portrait of Mrs. Theodore Roosevelt sitting on a garden bench near the South Portico, apparently backed by a fine wealth of rhododendrons. Mrs. Theodore Roosevelt is credited with the first recorded design of the East Garden. But the White House grounds of those years were by all accounts less celebrated for their plants than for their animals.

There have been famous White House pets at almost all times: from Jefferson's mocking birds, "Tad" Lincoln's goats, and Caroline Kennedy's pony, Macaroni, to the present President's collie and beagles. But in the days of the younger Roosevelt children the place was a minor zoo.

During the Woodrow Wilson Administration sheep, once again, cropped the South Lawn for a while. But their presence simply had something to do with the First World War effort. President Wilson did, however, plant a tree when the war was over: another elm in the North Grounds. Since that time, commemorative tree-planting has been a consistent White House habit.

But whereas in the 1920's Mrs. Warren Harding planted her *Magnolia grandiflora* out near East Executive Avenue, and the spot chosen for the white birch commemorating the Calvin Coolidge Administration lies almost at the furthest extremity of the South Grounds, most of the subsequent commemorative planting has been concentrated in an area roughly bounded by West Executive Avenue, Jefferson's western Mound, and the President's office.

Perhaps, with the increasing pressure of work, recent Presidents have wished to have something attractive and something connected with them personally to look at from their office windows. The result has certainly been to give that particular corner of the grounds a peculiar fascination for the visitor of today.

One of a pair of sturdy white oaks planted by President Herbert Hoover stands there, next to one of a pair of spreading little-leaf lindens, planted during the Presidency of Franklin Roosevelt. President Truman is said to have pitched horseshoes from the foot of the linden. President Eisenhower—who planted no less than four commemorative trees in all—is represented here by a pin oak and a black walnut; and the velvety surface of his putting green is still clearly visible in the grass between Hoover's and Roosevelt's trees.

Not far off, near a Japanese

white tree-lilac, the Kennedy children had their play area: sandpit, tree house, slide, and swing. The commemorative tree closest to the President's office is one of the four *Magnolia soulangeana* trees which President Kennedy chose for the corners of his redesigned Rose Garden. Nearby are the two most recent Presidential plantings: President Johnson's willow oak and Darlington oak. . . .

During his first Administration, President Franklin Roosevelt commissioned a nationally known firm of landscape architects to submit plans for the improvement of the grounds and to make a note of all the historic trees. World events prevented any radical changes at the time; but the recommendations made then are of more than passing interest, since several of them have been followed, with advantage, under later administrations.

The landscaping firm advocated the planting of long-lived trees, preferably already well-developed, to replace the rather short-lived silver maples and overgrown conifers which then abounded. They called attention to the poor quality of the turf. They criticized the floral effects as makeshift and meagre and called for a greater richness and perfection in the two flower gardens.

Years later, President Kennedy read the report. Though he lacked previous gardening experience, he seems to have been potentially a gardener of no small promise. He found the grounds uninspiring and the grass frankly awful. Having recently returned from visiting several European heads-of-state, he felt keenly that the White House garden was unworthy of the President of the United States.

He was convinced that a good Presidential garden could be a serious psychological asset during diplomatic conversations. He liked to think, too, that a President was entitled to beautiful surroundings to meditate in, if such a luxury as meditation was still possible.

One summer day in the first year of his Presidency, he asked a close friend, whose gardening skill was well known to him, to help him with plans and suggestions for the redesigning of the Rose Garden near the West Wing, and later of its counterpart, then known as the East Garden. He made it clear from the start that he wanted unusual plants, above all "good" plants botanically. He hated garden clichés, especially magenta azaleas. He didn't object to an occasional luxuriant red cabbage slipped in among his flowers. Best of all would be "the sort of flowers that Washington and Jefferson would have known and liked in their lifetime."

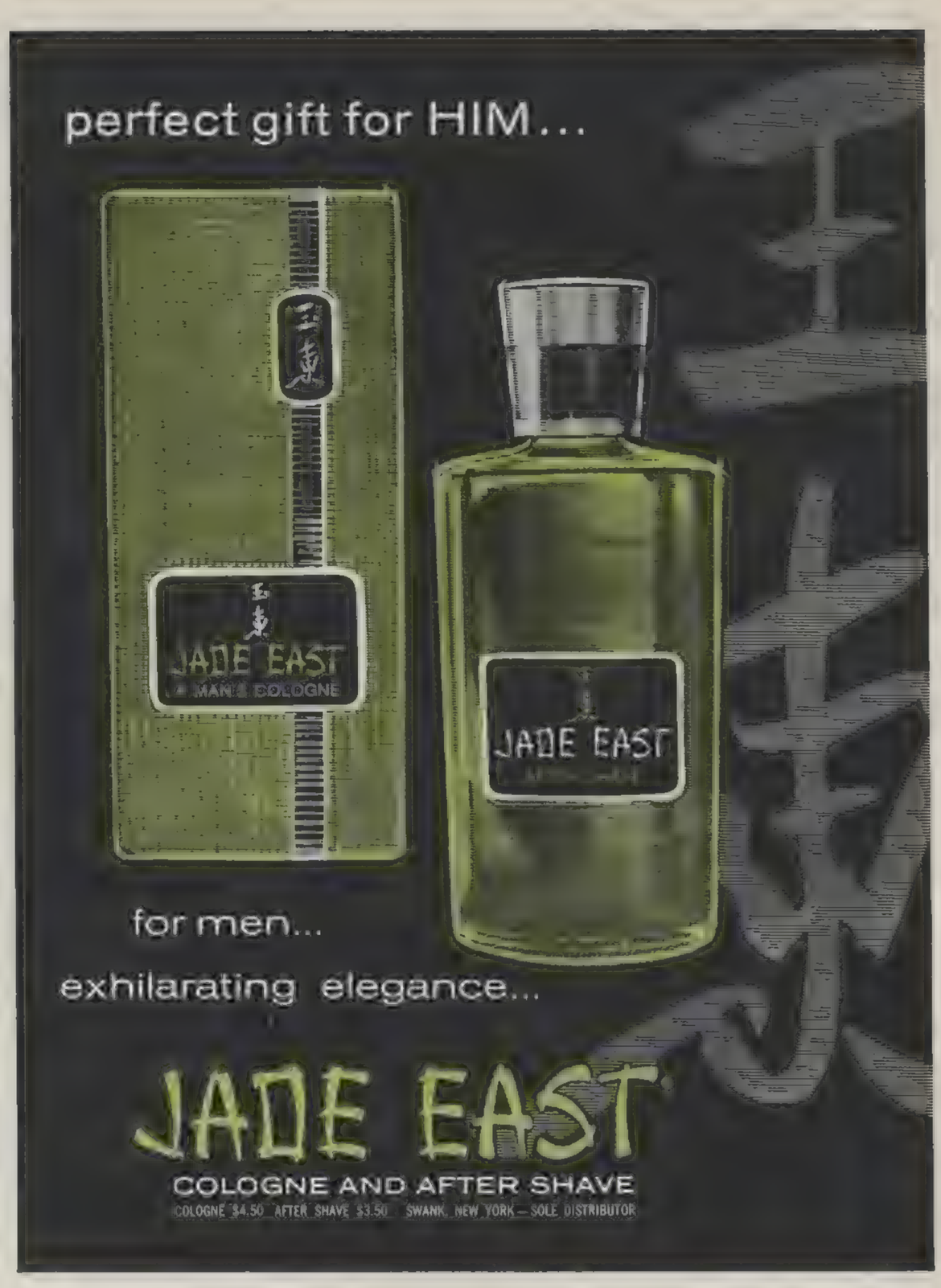
On the evening of the day when he received the first drawings for the new Rose Garden, he telephoned his agreement. The planting, conforming generally to known eighteenth-century American gardening designs, was completed by the following spring. Though the space involved was not large, the work entailed proved to be considerable. Over the whole area, the earth had to be dug to a depth of four feet, through rubble dating from the Civil War.

There was a day—well remembered—when the diggers inadvertently cut through the main electric cable to the White House, with the result that a new cable, not scheduled for installation until two years later, was installed within forty-eight hours. And there were calmer days when, after sitting late into the evening alone in his office, reading, with the windows open to the gathering darkness, President Kennedy would come out to see what those who were still at work there were up to in his garden.

In the redesigning of the Rose Garden and the East Garden, President Kennedy concerned himself with every detail and was admirably impatient. His mind dwelled not just on the flower gardens, but on the grounds as a whole; and he planted a number of trees in the grounds—citrus, apple, deodar, and many others—that are not listed strictly as commemorative plantings but are none the less commemorative for that.

The lawns were his constant preoccupation. If there had been rain, or the grass was suffering, ceremonies must be conducted in the East Room or on the lawn to

(Continued on page 212)



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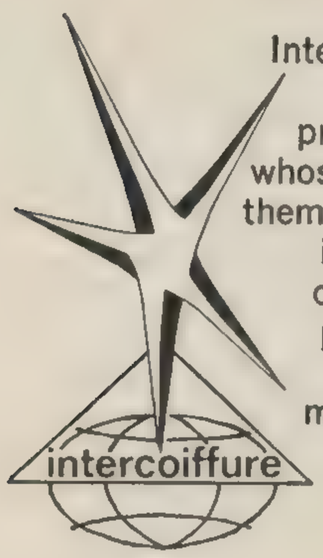
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A Garden of History

(Continued from page 211)

the south of the President's office. Sir Winston Churchill received his honorary American citizenship on the Rose Garden lawn, but the President had carefully checked the state of the grass beforehand.

President Kennedy was proud of his flowers and trees, and justifiably so. Immediately outside the window of the President's office there is an excellent example of the quality of the planting. The *Magnolia soulangeana* already mentioned grows in the centre of a formal pattern of artemisia, framed in successive square borders of hosta, epimedium, and *Sedum Sieboldii.* The magnolia was chosen as much for the fine appearance of its bare branches in winter as for the spring beauty of its blossoms. The artemisia provides a silver-white foil for the blue flowers of the hosta in summer. The *Sedum Sieboldii* is known for its rosy autumn bloom. The spaces between the borders are blue in spring with scillas.

Throughout both flower gardens, the green patterns are an essential architecture or bone structure rather than an intricate decoration for ornament's sake. Grey foliage plants, boxwoods of varying textures, make their presence felt, but not insistently, in the flower beds. There are herbs—thyme, marjoram, rosemary, tarragon, basil, and chives—among the flowers. Nothing is on a very grandiose scale.

In each of the two gardens, two rows of five low-growing trees rise from the beds that flank an oblong central lawn. Crab apple trees were chosen for the Rose Garden; topiary hollies, similar to those used at the Governor's Palace at Williamsburg, for the East Garden.

In the spring the beds of tulips in the Rose Garden are edged with a border of grape-hyacinths, like a wide blue ribbon. In summer, heliotrope takes their place as a border for the roses. There are old-fashioned striped roses; rugosa, rambler, moss, and floribunda roses, as well as the white rose with a touch of green called the "John F. Kennedy," and the rose, a sport of "Peace," called "Speaker Sam." In the autumn there are thick-growing chrysanthemums among the late roses, and at the end of the garden, near the South Portico, the scarlet berries of a Washington hawthorn flame in the sun.

After the completion of the Rose Garden, the replanting of the East Garden began. Its eighteen square flower beds are fragrant in spring with jonquils, hyacinths, narcissi, and Virginia bluebells. Here, too, there are grey foliage plants, formal patterns, and herbs among the summer flowers—heliotrope, dark-blue and light-blue petunias, red dianthus (a favorite flower of Mrs. Kennedy), blue *Salvia pitcheri* and white *Salvia farinacea.* Later there are single blue asters among the chrysanthemums, including the pretty "Rajah" chrysanthemum, with small dark-red, yellow-centred flowers.

A white-painted wooden arbour at the west end of the garden is planted with a vine of the Concord grape. Sitting there, the First Lady, to whom by tradition this garden has always belonged, can enjoy a view that is neat, hedged, gently colourful rather than resplendent. As in the Rose Garden, the plan here is based on eighteenth-century American designs.

There is much here also to remind one of a typical French *jardin de curé,* or of some patterned corner garden in a mediaeval English castle-keep. Like the exceptional man who was primarily responsible for their re-creation, both of the White House flower gardens are exceptionally hard to forget.

Though President Johnson would make no claim to being a horticultural expert himself, he was known to enjoy showing visitors around his own garden in Northwest Washington, when he was a Senator; and he enjoys the White House garden now on the rare occasions when his work allows him to get near it. But of the present First Family, it is Mrs. Johnson who takes the most personal and constant interest in the Presidential trees and flowers.

She goes on frequent tours of inspection of the grounds with the Head Gardener and

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knows and cares for her trees. She is recognized and respected by the National Park Service as one who particularly hates to see any single White House tree condemned as senile or unfit. (If they must cut down a tree, the White House gardeners usually try to arrange to do so during the First Lady's absence from Washington.)

Mrs. Johnson has always loved her own gardens and she has made a point of becoming knowledgeable about the White House garden and its flowers. She has a garden at home in Texas, and has taken an enthusiastic interest in the propagation of Texas wildflowers and the establishment of a system of roadside parks in her home state. She is said to be fond of bright flowers—Mr. Williams, when pressed to describe her favourites, mentioned gaillardias, *Rudbeckia gloriosa,* zinnias, geraniums, and marigolds: all flowers of robust and joyful colouring that thrive in sun.

She likes to sit in the garden whenever she can and to entertain her friends there. Often the White House gardeners unexpectedly come across her as they go about their business. She is essentially a most practical woman, as much interested in the condition of the grass as in the shade of the trees and the colours of the flowers. It was on her personal insistence that the perennial lawn problem has been attacked afresh and may at last have been permanently solved.

She is deeply concerned with the historical integrity of the grounds, would do nothing conceivably to compromise it and everything in her power to preserve it. Shortly after becoming the First Lady, she asked the friend of President Kennedy who had helped him redesign the flower gardens and was still engaged in the replanting to continue voluntary work in the gardens under the new Administration. To the benefit of everyone, they have worked together ever since.

Most tellingly of all, Mrs. Johnson has demonstrated her respect for what can only fairly be described as her heavy inheritance by another early initiative. After obtaining Congressional assent to the renaming of the East Garden after the First Lady who had preceded her, Mrs. Johnson dedicated the completed garden as the Jacqueline Kennedy Garden during the first spring of the Johnson Administration.

Historians of the future may possibly quote Mrs. Johnson's act as a minor example of twentieth-century political continuity. Gardeners and garden lovers already recognize it as a refreshing sign of human grace.

Movement in Art

(Continued from page 171)

is converted into mechanics. Far from increasing his powers, technology supplants them. I admire the wacky machines of Tinguely, but I find more energy in his drawings of plans for them. Compared to an automobile, paint is an inert medium. Yet, like words, it communicates more directly the energy of a mind than does an amalgam of lights and sounds controlled by an instrument panel. Giacometti's walking men are fixed, stationary. Still, they move—as do the angled profiles of his portraits. They move from within, and it is thus that the spectator is moved by them. Moved from within he expands, is empowered. Subjected to mechanical motion, he shrinks—at the Riverside Museum exhibition the stillest thing was man.

The trend toward motion in art reveals the qualitative difference between human and mechanical energy. The supreme kinetic sculpture is, of course, the hydrogen bomb, by which all humanity has been made smaller. This masterpiece of our culture can never be exhibited in its working state, if for no other reason than that if it is, the audience-participants will be in no condition to appreciate it. The great hidden art object of this era, the Bomb is comparable to the Ship of Cheops, which upon completion was buried "forever" in a mountainside. Power-driven art thus reaches its apotheosis in becoming invisible, a presence of pure energy that can not be endured. The art act, however, begins and ends in a particular person.

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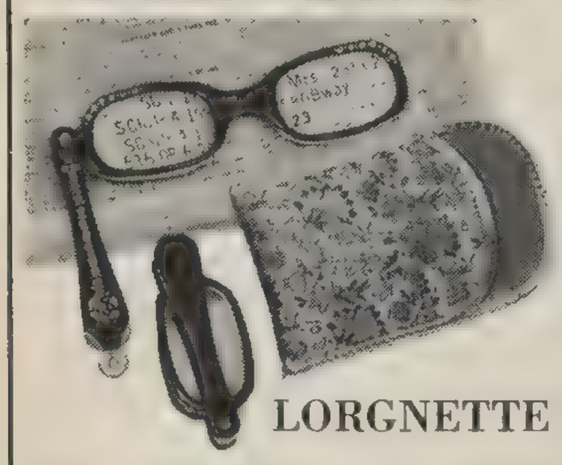
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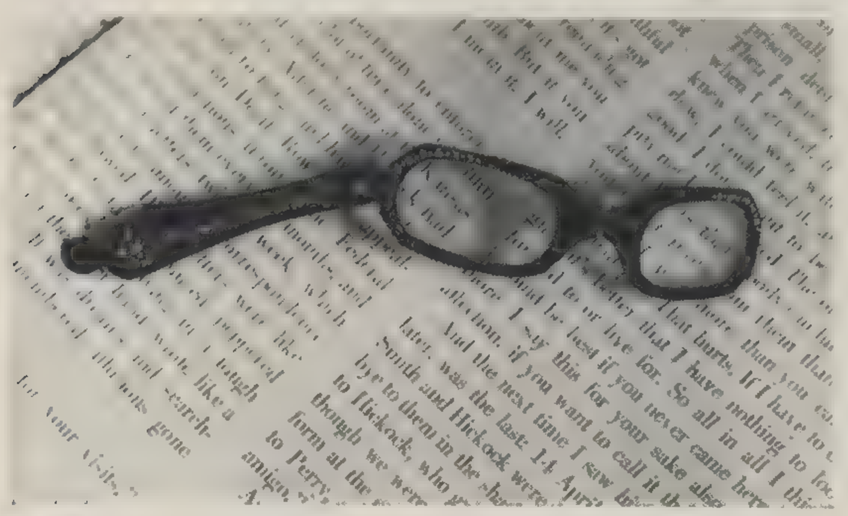
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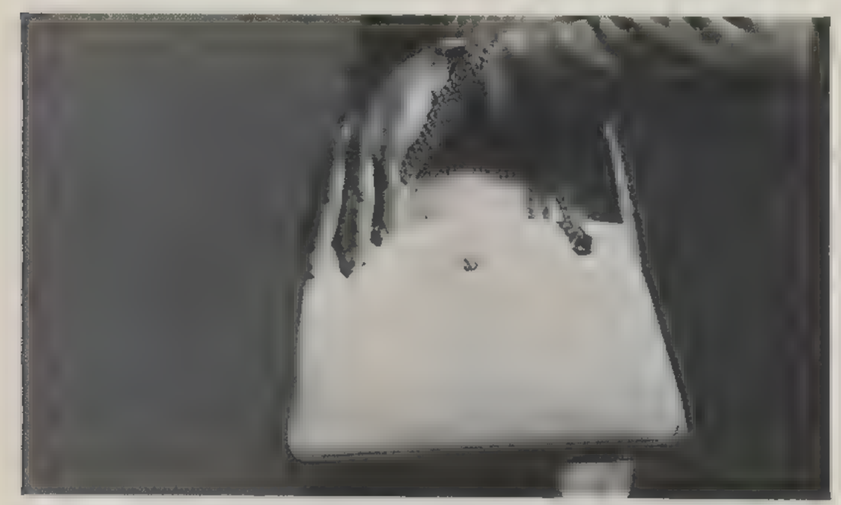
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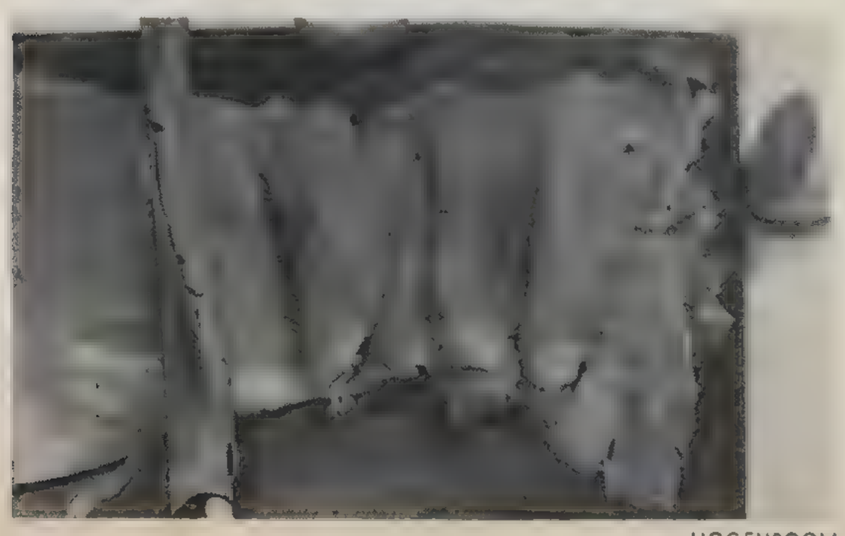
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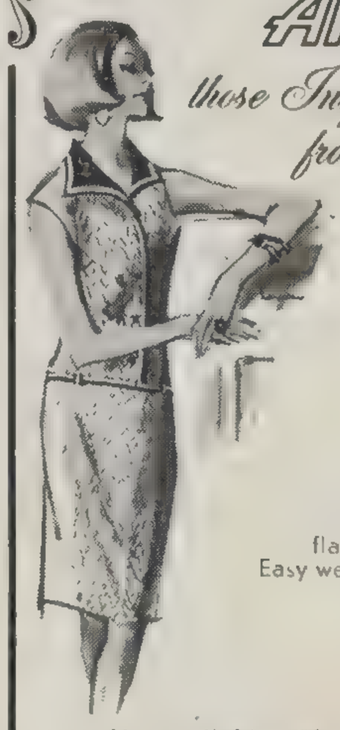
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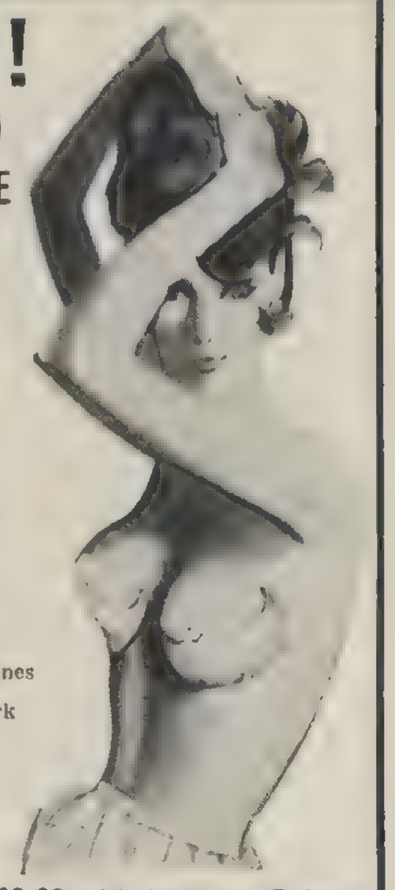
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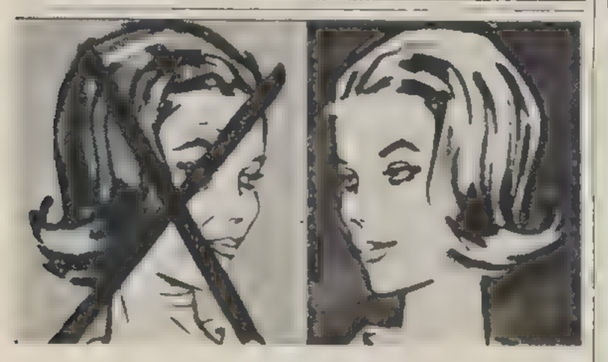
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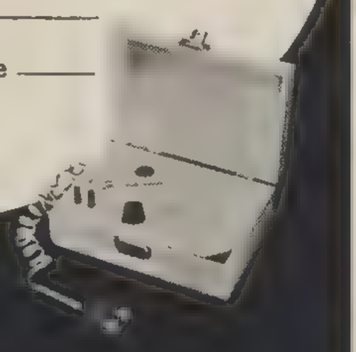
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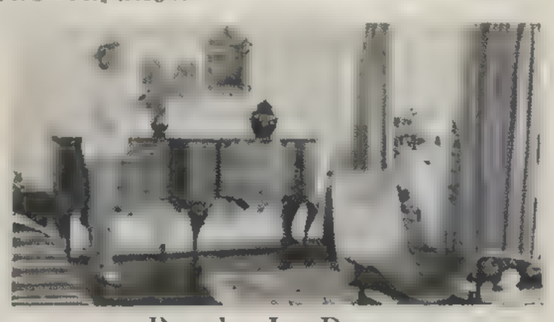
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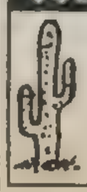
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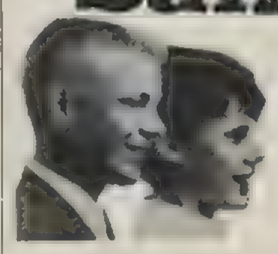
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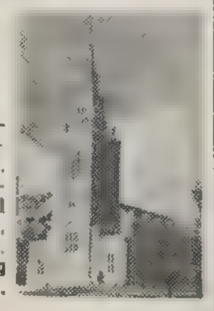
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Des Moines, Iowa.....Younkers
El Paso, Texas.....Popular Dry Goods Co.
Eugene, Oregon.....Kaufman Bros.
Evansville, Ind.....De Jong's
Grand Rapids, Mich.....Alice Jane Dows
Hattiesburg, Miss.....The Vogue
Honolulu, Hawaii.....Carol & Mary
Huntington, W. Va.....The Style Shop
Huron, S. D.....Berg Style Shop
Jackson, Miss.....Gus Mayer
Jackson, Tenn.....Holland's
Jacksonville, Fla.....Furchgott's
Jacksonville, Ill.....The Emporium
Kenosha, Wis.....Lepp & Co.
Kent, Conn.....The Barn Shop
Lansing, Mich.....The Style Shop
Las Vegas, Nev.....Fanny's
Lincoln, Nebr.....Hovland-Swanson
Louisville, Ky.....H. P. Selman
McAllen, Texas.....Ladies Supply
McKeesport, Pa.....Katzman
Memphis, Tenn.....Levy's
Midland, Texas.....Grammer Murphey
Mobile, Ala.....Metzger's
Muskogee, Okla.....Susman's
Nashville, Tenn.....Gus Mayer
New Haven, Conn.....Fred Phipps
New Orleans, La.....Gus Mayer
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Rockford, Ill.....Edith Parrish
St. Louis, Mo.....Famous-Barr
St. Paul, Minn.....Frank Murphy
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San Angelo, Texas.....Barnes & Co.
Sheboygan, Wis.....H. C. Prange
Shreveport, La.....Selber's
Sioux City, Iowa.....Fishgall's
Spokane, Wash.....The Crescent
Springfield, Ill.....The Little Gallery
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Syracuse, N. Y.....Flah & Co.
Temple, Texas.....J. M. Dyer
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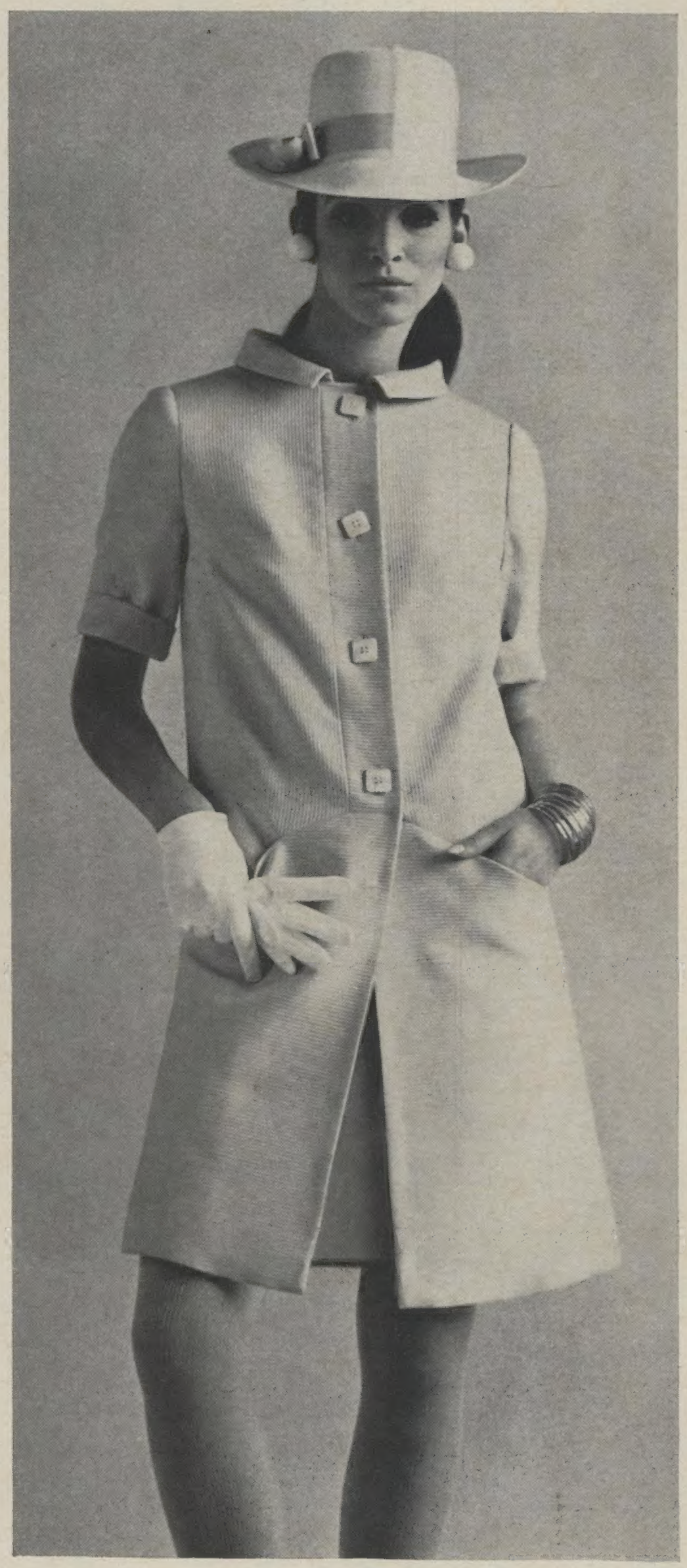
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Orlando.....Ivey's
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Decatur.....Carson Pirie Scott
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